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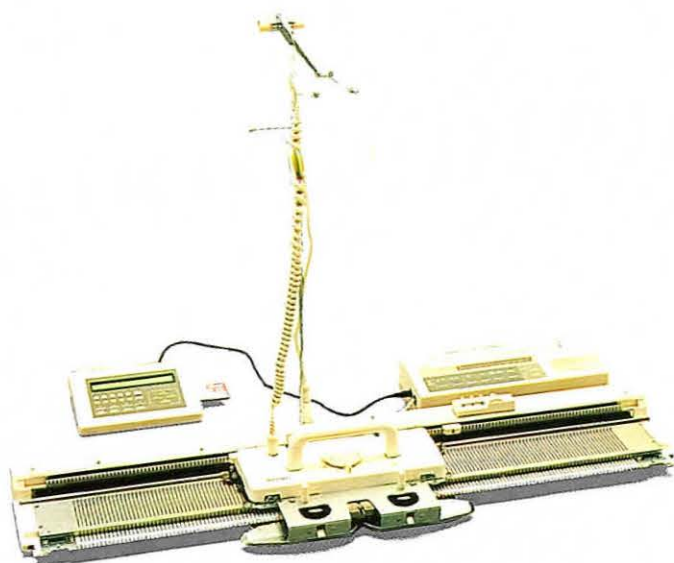
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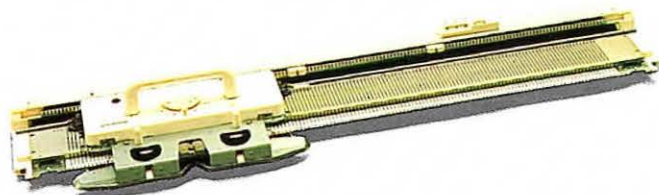


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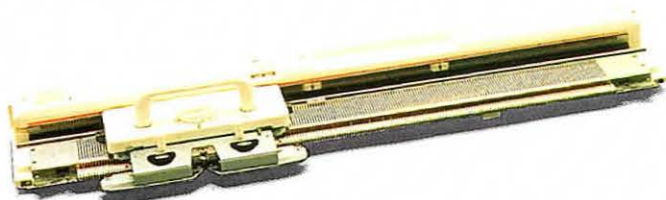
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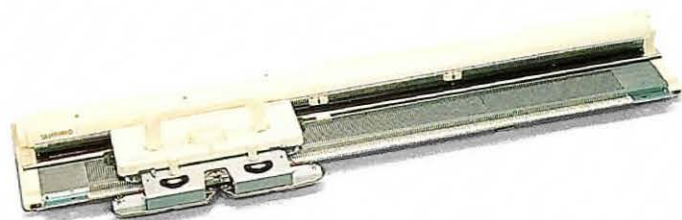
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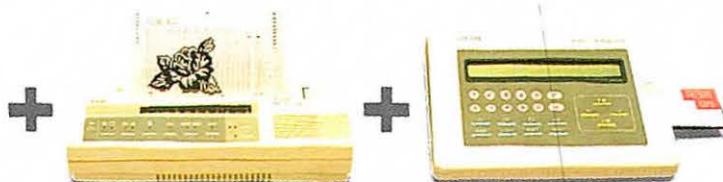
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

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Dear Readers

Gifts are uppermost in many minds now, especially those that need to be knitted in time for the Christmas post.

Mary Dowse has some great ideas in Masterclass and we've a whole supplement of little gifts and pretty trifles mostly designed by Jane Platt who is spotlighted on page 17.

We must also thank Wendy Phillips for Teddy's party clothes and reader, Mary Slater, for her covered coat hangers.

How about the stunning tiger pattern from Metbury Designs (page 73)? That would make a wonderful present – or if you've a daughter or close friend with taste quite different to yours, you surely can't go wrong with the fashionable simplicity of the long pullover on page 80.

Treat yourself to a day out at one of the top autumn exhibitions. We've free tickets to give away and a coupon to save you money when you order.

It's time to get back to the knitting but don't forget to enter the competition on page 32 – there's a Toyota Sewing machine as first prize. Good luck!

Sheila

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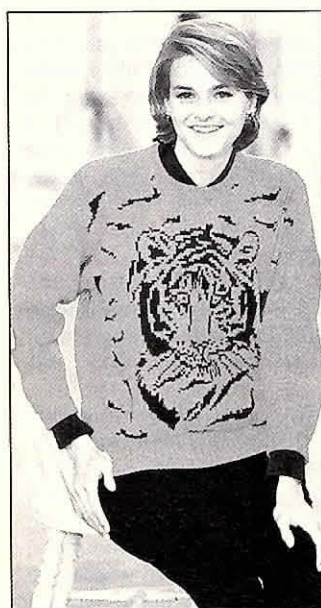
Advertising **Brenda Hughes** Tel: 0672 516749

Photography **Ian Hooton**

Hair/Make Up **Liz Gill**

Stylist **Jo Moody**

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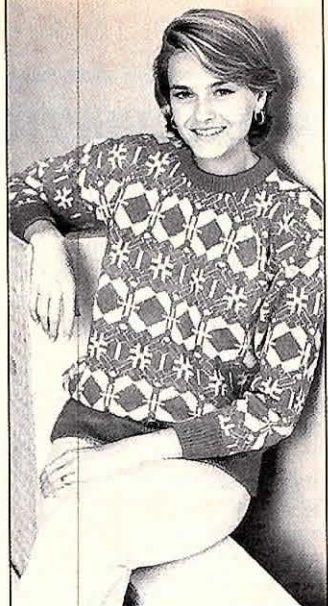


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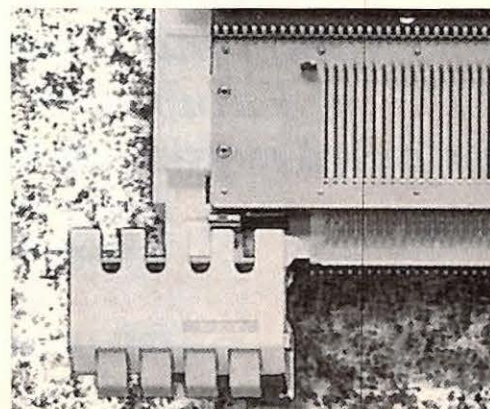
You can write to
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Monthly at the
following address:
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White Waltham,
Maidenhead,
Berkshire SL6 3LW.
Our telephone
number is
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Our fax number is
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Printed in England

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Eileen Metcalf
Liz Norton
Wendy Phillips



LUCKY DIP!
See page 40 to find out how this Brother
KHC-820A single-bed colour changer
could be yours.

NEWS LINE

FASHION RECORD

Fashion In Photographs 1920-40 is the fourth book in this series, which actually begins in 1860. Featuring photographs from the National Portrait Gallery, the books provide an in-depth guide to all the facets of society at the

time, using fashion as an indication of the attitudes that were most predominant.

Anyone interested in fashion will find this book an inspiring and fascinating source. It contains 150 photographs of period dressing. Not only are the high society figures included but there are also photographs of those from the lower end of the social scale.

Alongside each photograph is a description of the sitter and furthermore their hairstyle, jewellery and background is often discussed. Learn all about the way men and women dressed at this time and also why.

This book would make an ideal gift for anyone interested in this period. The ISBN number is 0-7134-6208-6 and the book can be obtained from book shops in the UK for £17.99.



VIDEO GEMS

Fashion Magic

Internationally renowned fashion designer Michelle Huberman has brought out an easy-to-understand and follow video, which explores the techniques used and effects that can be created with Fashion Magic materials.

The new 107-minute video shows you how to use paints, glitters, foils, transfers, rhinestones and even pom-poms to brighten up a tired wardrobe. It also covers appliqué using Bondaweb.

Starting off with plain, high street T-shirts and sweat-shirts, Michelle transforms what would otherwise be uninspiring garments into stunning original designs.

No tailoring or artistic skills are required, as all the techniques are very simple and once you have mastered them, you are ready to explore your own creative potential.

So why not turn those first attempts at knitting into something exciting and unique, hiding all those inevitable mistakes! Or, for the more advanced knitters, incorporate a touch of glamour and sophistication into your design with the multitude of effects possible.

The video box cover is actu-

ally an order form for the Fashion Magic materials and also has tips on caring for your decorated garments. Not only is Fashion Magic easy and fun, it is also inexpensive, so why not have a go?

The video costs £12.99 and comes with a bottle of appliqué paint and also a tube of Shake 'n' Shimmer glitter. This is enough to make four of the Tassel T-shirts shown in the video.

Get your copy from branches of W.H. Smith, Boots or any other video stockist.

IT'S NATURAL

Today's discerning knitter favours British wool not only for its handle, resilience and versatility but also as a natural fibre.

Natural is a compact range of undyed, completely natural fleece shades in a soft-finish, 100% British wool which knits as 4-ply and is now available from Mail Yarn of Shrewsbury.

Natural will resist pilling and has a natural elasticity which will help to retain garment shape. It is waxed on cone, has the British Wool Marketing Board's seal of approval and FREE shade cards are available from MAIL YARN, PO Box 239, Shrewsbury SY1 1YR. Please forward an SAE for this service.

FREE TICKETS

We invite you to have a FREE day out with a friend, courtesy of Nationwide Exhibitions, who have given us five pairs of tickets for each of their shows in Edinburgh and London.

Read all about the shows in the feature starting on page 24 but for your tickets, send your name and address on a postcard or the back of an envelope addressed to NOV TICKETS, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berks SL6 3LW. Write EDINBURGH or LONDON in the top left-hand corner so that we know which show you can get to.



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HERON YARNS

Heron Yarns are a new mail order company that stock a large range of Bramwell yarns for bulk purchases (so come on, you Knitting Club members, get together to save hassle as well as money). They also carry many accessories for knitting machines and they offer a fast and friendly service right to your doorstep.

If something is not in their catalogue they encourage you to telephone, as their many

items in stock are too numerous to list and you can mix your yarn selection for the discount prices on that minimum 20-cone order.

If you are in a hurry to get going with your knitting, then Heron Yarns say that 90% of all their orders are despatched on the same day. All you need do is sit back and choose from their catalogue the yarn you'll need to knit all those thick warm jumpers.

For a copy of their catalogue for Bulk Purchases write to Heron Yarns, P.O. Box 23, Craven Arms, Shropshire SY7 0WA or telephone 05473 340.

THE CHRISTMAS CRAFT FAIR

Yes, it's almost that time of year again. Stuck for present ideas and run out of time to knit that wonderful sweater? Then fit in a visit to the Christmas Craft Fair at Alexandra Palace.

With over 350 stands, there is probably a present for even the most awkward relative.

Visitors are invited to try their hand at the different crafts and there will be a series of free workshops covering juggling, to face painting, from fabric painting to rag rug making (so even the children will enjoy the day out).

Look out for the more unusual crafts – sculptures made from nylon tights, papier-mâché framed mirrors, Christmas cribs and leather work are just a few of the wonderful creations which will be on display.

The exhibition runs for two days – Saturday 4th December and Sunday 5th December; just the time when you'll be searching for last-minute Christmas presents.

For more information contact Marathon Marketing, 53 Windmill Hill, Enfield, Middlesex EN2 7AE, or telephone 081-366 3153.

CHRISTIANA WOOLS

This well-known Company are adding a new range of designer patterns to their present

collection this Autumn. Also, look out for the new yarn from Christiana, PREMIUM 2/30s acrylic in 36 colours. This yarn complements the extensive range of colours available in Braemar, 2/30s 20% Wool and Super Calico, 2/30s 50% Cotton.

These yarns are particularly suited to Passap and Pfaff knitting, although they are just as good used for double bed work on Japanese machines.

Send for details to Christiana Wools, Whitton View, Leintwardine, Near Craven Arms, Shropshire SY7 0LS. Telephone 05473 340.

HOBBY HORSE KNITTING DAYS

Next year is not all that far away now and while you are starting to get back to your knitting after the summer, think ahead to those freezing days in February when we will all be snugly working away at our machine, with a hot cup of chocolate by our side.

However, if you can drag



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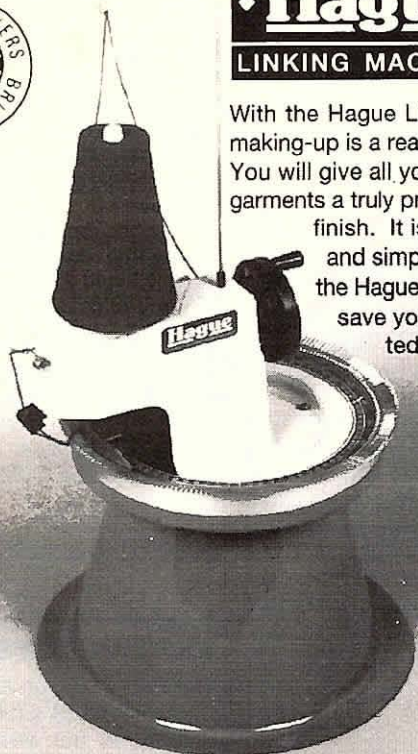
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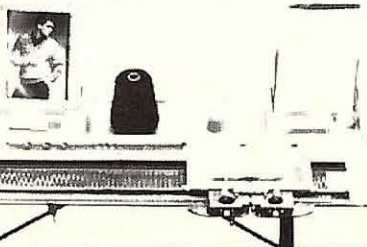
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MATELINE

Does this sound like a new telephone dating agency to you? It did to us too, but this Mateline has nothing to do with dates – unless you want to bind them permanently!

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Either call into your local haberdashery shop or telephone 0705 486221 for details of local stockists.

CUT 'N' SEW

Pam Turbett is now taking bookings for talks and/or workshops in the North of England, North Midlands and East Coast areas in May 1994.

For further details Telephone 0730 893654, or write to her at 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.

COURSES AT MISSENDEN

Fans of John Allen's work will be pleased to hear of a new course he is running at Missenden Abbey in Buckinghamshire.

The course is spread over three weekends, October 22nd-24th 1993, December 3rd-5th 1993 and February 4th-6th 1994. The course is entitled 'From Start to Finish' – Designing a Sweater and is just that.

For more information write to: Missenden Abbey, Great Missenden, Buckinghamshire HP16 0BD or Telephone 02406 6811.

PASSAP SPECIAL

Anyone who has a Passap machine needs to know of a great opportunity to buy Retha Giliomee's book *Creative Machine Knitting* at the special price of £5.99.

This 'pattern book plus' is spiral-bound to stay open at the page you are following and has colour photographs of every design. The patterns include two and three piece suits for all seasons made up of tops and sweaters plus skirts and trousers and also two delightful dresses for girls.

Retha, well-known among

Passap knitters in South Africa, explains everything so clearly that the beginner who follows her book from cover to cover, will understand her machine much better, knit some beautiful garments and learn how to design her own and finish them off professionally.

This 78-page book is available from Four Shire Books who specialise in arts and crafts and also have a 'no find, no fee' search service for out of print books. Details are given in the advertisement below on how to order.

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AUSTRALIA – Karingal Vic/Tas. Pty Ltd. 10 Reid Street, Bayswater, Victoria 3153. HOLLAND – Projeko, Raamsingel 30, 2012, DT, Haarlem.

1



1 RIVIERA FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Bramwell's Roseknit 4-ply Pure New Wool.
1 x 500g cone in Mediterranean (MC).
1 x 500g cone in Optic White (C).

GARMENT WEIGHT

Finished garment in second size weighs 525g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 114 [118, 124, 128, 134, 138] cm, 45 [46 1/2, 49, 50 1/2, 53, 54 1/2] in.
Length to shoulder 63 cm, 25 in.
Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle (tension dial approximately 8•).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used a card from *Riviera Designs, Book 1*, by Fran Francis. Please see page 10 for details of Special Offer.

Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 76 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5••/MT-5••, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A

and C in feeder 2/B. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 sts. K 1 row. RC shows 148. Cast off.

NECKBAND

Join right shoulder seam. Push 150 Ns to WP. With K side facing, pick up 150 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5••/MT-••, K 26 rows. Transfer sts for st st.

BACK

With carriage at right and using MC, cast on 162 [168, 176, 182, 190, 196] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5••/MT-5••, K 40 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 198 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 101 [104, 108, 111, 115, 118] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. Cast off rem 53 [56, 60, 63, 67, 70] sts. With carriage at right, unravel nylon cord over 40 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 176 rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 96 [99, 103, 106, 110, 113] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 53 [56, 60, 63, 67, 70] sts rem. K 16 rows. Cast off. With carriage at right, unravel nylon cord over 30 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle.

*of
Fran Francis
Design*

Using MT, K 1 row. Using WY, K a few rows and release from machine.

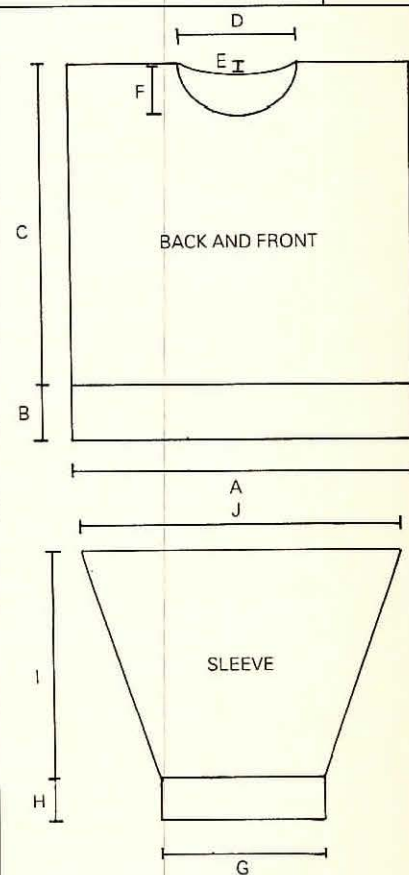
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

10►



A = 57.5 [60, 62.5, 65, 67.5, 70] cm
B = 8.5 cm
C = 54.5 cm
D = 20 cm
E = 2 cm
F = 8 cm
G = 27 cm
H = 6.5 cm
I = 38.5 cm
J = 53.5 cm

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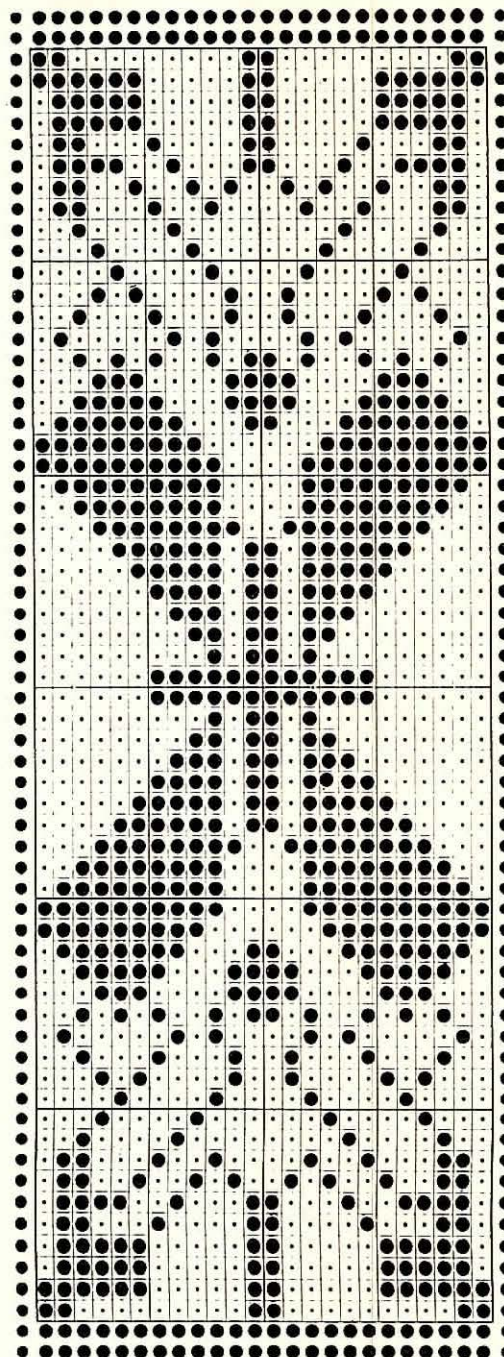


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18115



PUNCHCARD CHART

RIVIERA DESIGNS

Special money-saving offer on this book of punchcard and electronic designs from Fran Francis.

The Fair Isle sweater by Fran Francis on the previous page is aptly named Riviera – firstly for its Mediterranean blue and white colour scheme but also because the striking pattern is a punchcard design from Fran's book *Riviera Designs*.

The book has a total of 16, 24-stitch designs shown as punchcard and electronic charts, plus three border patterns. We'd expect you to assume they are all Fran's own work but not at all –

we've her husband Ken to thank for these intriguing 'geometric' patterns.

If you like our Pattern No.1 this month you'll love the rest so snap up this money-saving offer by sending for *Riviera Designs* at – not £2.50 plus postage, the usual price – but only £1.50 including postage! Make your cheque or postal order payable to Fran Francis and send your order to her at 27 Berry Head Road, Brixham, Devon TQ5 9AA.

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BORDERS and YOKES — The classic collection of fairisle border designs — PLUS — a sweater pattern for Iris's simplified and ingenious method of knitting 'circular yokes'. (24 stitch)..... £3.95

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64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

CLUB SPEAKERS

HAZEL ARCH

2 Holmes Row, Barkston, Grantham, Lincs NG32 2NF.
(No telephone enquiries, please)

Subject: Eye for colour – how to design and knit garments using several colours.

Travel: 30-mile radius, further by arrangement.

KATE ARKLEY

3 The Vinery, Winscombe, Avon BS25 1AZ.
Tel: 0934 843634

Subject: Slip Stitch, Weaving, Sideways Knitting, Sizing and Finishing Wool Skirts, Design Ideas involving Mixed Stitches. All talks accompanied with sample swatches and garments.

Travel: Within reasonable distance – please discuss.

ANN BROWN

Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show.

Travel: Club Talks – 100 miles. Workshops – any distance. Now taking bookings for Scotland – Spring 1994.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more – send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras, Angora yarn; its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

Subject: Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy*. Plenty of sample garments to try on and have fun with. Workshops also arranged.

Travel: No restriction.

WENDY ENGLISH

1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED.
Tel: 091-537 4338

Subject: Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting.

Travel: 50-mile radius, further by arrangement.

B HAGUE & CO LTD

Mile End Road, Colwick, Nottingham NG4 6DW.
Tel: 0602 870031

Subject: We now have staff available to visit clubs demonstrating the use of the Hague Linker, for joining garment seams, applying neck bands, chain stitch decoration, making hems and more.

Travel: Any distance considered.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR.
(No telephone enquiries, please)

Subject: A general talk a bit of history garments and knitting trims; lace; making up; jacquard. Open to requests.

Travel: No restriction.

CHRISTELLE MARKS JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.
Tel: 0903 743147

Subject: 'No Sew' Appliques and Garment Decorations for knitwear, leisurewear and special occasions (and even home decor). Club visits, workshops and Day Courses.

Travel: Any distance considered.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT
Tel: 0342 313562

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches.

Travel: Up to two hours from London, further by arrangement.

LAVINIA LAWRY-JOHN

Lee-Bee Lifestyles, 104 Elford Crescent, Plympton, Plymouth PL7 4BT.
Tel: 0752 336914

Subject: Demonstrations and talks on creative knitting and design; a lively talk can be expected.

Travel: Cornwall and Devon area.

JANET LEECH

The Craft Co., Church Villa, Cwmdu, Powys NP8 1RU.
Tel: 0874 730820

Subject: Garment decoration for knitwear using fabric dyes, glues, foils and many more techniques. Club visits, workshops and day courses.

Travel: No restriction.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

CAROLE MOUNCE-STEPHENS

'Carole Anne', 108 Broadway, Southbourne, Dorset BH6 4EH.
Tel: 0202 425244

Subject: Any topic on Japanese machines. 'Machine knitting – the easy way.'

Travel: Reasonable distance from Bournemouth.

BELINDA NELSON

55-57 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7EY.
Tel: 0702 348878

Subject: Talks on most machine knitting subjects for Japanese machines; written notes provided.

Travel: Radius of 100 miles from Southend.

JENNY ROSE

12 Bercta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

CLUB LINE

It's time for congratulations – to Warrington Club on their 19th birthday and to Palmarsh Club on their first! Both clubs are flourishing, let's see how and why.

WARRINGTON

Joyce Monks is still organiser of the club she started in 1974 and one of the reasons for its continuing success must surely be the charity fashion shows which the club specialises in.

Joyce sent us the text of an article for the local newspaper which quotes that 'for the past five years, members of the Club have 'put on' approximately 100 Fashion Shows for different organisations ... Charities that have benefited include churches, the hospice, the scanner appeal, handicapped children, the blind and many more.

The article continues, 'All the models are members of the Club and all the garments used are made by Club members. The audiences have been amazed at the variety of garments presented, which include a wedding dress and bridesmaids' dresses, evening wear, suits and dresses ... as well as the items which most people associate with knitting – sweaters and cardigans.'

This busy Club meets at the Bold Street Methodist Church Building, 2nd Floor, Palmyra Square, Warrington on the second and fourth Tuesday (Advanced) and Wednesday (Beginners) evenings of each month. The start is 7.30pm and meetings last a couple of hours including a tea-break. If you are interested in joining, just contact Joyce Monks on 0925 58161.

PALMARSH

Christine Richardson writes to us from Folkestone to say that the 12 members who founded the Club in November '92 have now increased to an informal group of 30. Meetings are on alternate Wednesdays from 2.00-4.00pm in the Village Hall. Anyone who

would like to join may just go to one of the meetings or call the secretary, Gill, on 0303 246264.

Christine reports that as well as a great deal of fun and laughter, the Club, in its short life, has had numerous speakers and demonstrators including professionals like Terry Armitstead, Anne Kent and Wendy Damon and members of other Clubs in the area. She adds, 'We have managed to acquire, through our club funds, our very own Brother knitting machine which enables members to either demonstrate techniques or to seek help from other members on what seems, when sitting at home on their own, insurmountable problems.'

BRIDGEMARY

Bridgemary Community School, Wych Lane, Bridgemary, Gosport is home to The Carriage Club and the Main Hall there will be the venue for the Club's 'Pot Pourri of Fashion' show to be held at 7.00pm on Thursday, October 28th.

News of the show arrived too late for our October issue but hopefully tickets will still be available from organiser and Vice Chairperson, Wendy Johnson. The cost is £2.50, the cause is the raising of money to buy monitors for the Cot Death Society and Wendy's 'phone number is 0329 230339.

Apart from the show itself there will be a raffle and a lucky ticket prize, side stalls for the sale of novelties and other things which have been made or donated. The interval will provide the opportunity for a cup of tea and a display of aerobics by the local class so it sounds like a good evening's entertainment as well as a good cause.

TUITION DAYS AND COURSES

A letter from East Grinstead, gives us details of the local Club's meetings and also tuition offered in the area.

Firstly, the Club meets at The Small Parish Hall, De La Warr Road, East Grinstead and can be found there on the third Monday of the month between 7.30pm and 9.30pm. New members would be welcome and can contact either Helen Warth (034287 417) or Carolyn Bentley (0342 810815) for more details.

The tuition is provided by Marion Hall, who has been teaching at East Grinstead Adult Education Centre for more than two years now. This season her advanced course is already under way but there are two one-day

workshops coming up – Holding Position on 23rd October and A Day on the Ribber on 27th November. In the New Year, Machine Knitting Stage 1 begins on 10th January (ten-week course) and there's a Saturday workshop, Single Motifs and Cables on 5th March.

The Centre is in Windmill Lane, East Grinstead and the telephone number to ring for more details of all their courses is 0342 321874.

From this season, Marion is also teaching at Thomas Bennett Community College in Tilgate, Crawley. The telephone number for information on next spring's workshops – Get to Know Your Knitting Machine on Saturday, 12th March and Holding Position on Saturday, 23rd April is 0293 523811.

CLUB SPEAKERS – continued

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

RITA RUBERY

18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ.
Tel: 021-353 9623

Subject: Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.

Travel: Any distance considered.

JANET SPINK

9 Fairview Close, Drayton, Norfolk NR8 6RT.
Tel: 0603 867332/0860 620407

Subject: Ex-brother demonstrator. Will demonstrate most knitting techniques, including fancy ribber stitches, jacquard, neck bands, garter bar, Brother electronics, technical lace, etc. Workshops arranged.

Travel: Up to 200 miles.

MEG TILLOTSON

6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH.
Tel: 0272 519549

Subject: Cut and sew decorative detail, etc. Send SAE for details.

Travel: 50-mile radius of Bristol.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

1118 MKM



PLEATS WITHOUT TEARS

Shadow pleating is a very easy way to produce permanent pleats in knitted fabric. Skirts steamed with the In-Ex steaming kit are very quick and easy to knit. This month, Diane explores this technique.

Diane Bennett

WHAT IS SHADOW PLEATING?

Shadow pleats are produced by alternately knitting a thick and then a thin yarn, producing permanent pleats in knitted fabric. Unlike many other types of pleat, these do not need to be re-pressed regularly.

The first examples of shadow pleating which most of us found were in the Japanese magazines. These used very fine pleats, usually of four rows with each yarn. However, it is possible to knit pleats which are various widths, although very wide pleats do tend to be bulky and unsuitable as skirts for some figures.

Having chosen the width of pleats, they can be knitted very easily by simply casting on the required number of stitches and knitting the rows changing colour. Owners of a single-bed colour changer can use this to speed the process and to help to avoid the possibility of the knitting falling off the machine.

YARNS FOR SHADOW PLEATING

Before using any yarn combination, knit a sample to test its suitability. The finishing of the pleats, either using the steaming kit or by pressing, involves the use of heat and steam. For this reason, avoid high-bulk

acrylic yarns such as basic four-ply. Yarns which are suitable include the various unbulked acrylic yarns and some types of cotton and wool.

If a smooth fine yarn is selected, the tension will need to be decreased each time this is knitted. Using a very loose tension results in knitting which looks untidy and which is very transparent. A textured fine yarn, however, can be knitted at a fairly loose tension without these problems.

The ideal yarn to use as the fine yarn is Bramwell's Hobby. This is available in a wide range of colours and can be knitted in with many different thick yarns without changing tension throughout the knitting.

The simplest yarn combination for shadow pleating is Hobby and Silky. The thick yarn is Hobby and Silky knitting together; the fine yarn is a single strand of Hobby. After knitting the Hobby, add the Silky to the main feeder for the number of rows required to knit the thick yarn. Then remove the Silky, leaving the Hobby as the thin yarn.

This is very quick even for the knitter without a single-bed colour changer. One big advantage is that, because both yarns are not removed from the feeder at any time, it is less likely that all the knitting will fall off than when changing from one yarn to another.

The tension which should be used for this yarn combina-

tion will vary with the make and model of machine. There are also slight differences in the amount of dye in different colours which will affect the tension. Ideally, the tension dial would be set half way between the tensions which would be used to knit the thicker and thinner yarns alone. If the thin yarn knits at tension two and the thicker yarn at tension six, the shadow pleats would then be knitted at tension four. However, this is usually too tight for the thicker yarn and needs to be adjusted. Try up to one whole number tighter than would be used for the thicker yarn.

Alternatively to the addition of Silky to Hobby as the thicker yarn, it is also possible to change to another yarn. Celebration and Artistic make excellent skirts when combined with Hobby as the fine yarn and these yarns are all available in the same colour range. For shadow pleats in natural fibres, try fine cotton or wool, using a single strand as the thin yarn and two strands as the thicker yarn. Alternatively, combine a thicker yarn, such as Bramwell Savannah with a fine yarn of the same type, for example Montana.

KNITTING A TEST PIECE

Before starting to knit a garment, it is essential to knit a test piece which can be pressed or steamed and then measured. For a skirt, ten pleats is a reasonable size. Cast on with the fine yarn and knit following the chosen sequence of yarn changes. Cast off very loosely.

When removed from the machine, the sample usually looks totally the wrong shape and there is little evidence of pleating. To check that it will pleat, pull it lengthwise and you should see the pleats begin to form. Press or steam the sample as described below and measure after this. The change in the piece of knitting is usually amazing – the pleats show well and the knitting is very much narrower and up to double the length!

From the test piece, calculate the number of pleats to knit and the number of stitches required for the length.

When knitting a skirt, I usually add between five and ten stitches to the number calculated, because a small piece of knitting can obviously pull out more than a larger piece. To calculate the number of pleats to knit, use hip measurement without any ease. Measure the sample so that the thin yarn is hidden and there will be plenty of ease from the natural 'flow' of the fabric.

When steaming shadow pleats, it is possible to steam to a set length by removing the source of steam at the correct time. However, skirts in particular hang and look better in wear if they are steamed to the maximum length. Leave the sample steaming until it cannot drop any more, which will take a minimum of 15 minutes. There is no problem if the sample is left steaming for 'too long', because once it has reached maximum length it will not change.

KNITTING AND FINISHING A SKIRT

After calculating the number of stitches to be cast on and the number of pleats required, a skirt can be knitted. If there is no shaping, the skirt will be rather bulky at the waist, because of the amount of fabric which is gathered on to the waistband. To reduce this bulk, use holding position while knitting the thicker yarn. The sequence can be very simple, but the shaping will make the skirt more comfortable to wear.

The skirt seam should be hidden inside one of the pleats. There are several ways of doing this. A simple method is to cast on with the fine yarn and knit one less than the number of rows required in this yarn. Knit the remaining pleats, finishing with the thicker yarn and just one row of fine yarn. This completes the final pleat and places the seam on the edge of an inside pleat.

To finish the skirt, pick up the open stitches of the first row knitted with fine yarn. Knit one row with fine yarn, then cast off very loosely. Don't forget that this seam will be stretched when the skirt is steamed and if cast off tightly,



the yarn may break or the skirt will be a different length at that point.

The skirt can be finished by pressing or steaming. Pressing a shadow pleated skirt is a very lengthy process. The skirt must be removed from the machine without making the seam, so that it can be pressed flat. At regular intervals, usually at least five places for an adult size, gather the pleats tightly with strong gathering thread. Pin out to length, pinning the centre of each pleat out to form a V at the bottom edge. Steam very heavily and very evenly, using a steam iron, topping up the water regularly. Hold the iron close to the knitted fabric. After steaming, pick up the open stitches on to the machine, knit one row and cast off loosely to form the seam.

A much quicker method is to use the In-Ex shadow pleated skirt kit. Join the seam and add the waistband. When picking up the waistband, it is easier to pick up the thicker yarn on one row and the finer yarn on the next row. Thread the dowselling through the two

halves of the waistband. Thread the pointed ends of the metal rods through the centre of the rows knitted in the thicker yarn, making sure that one half of the skirt is on one rod and the other half on the other, matching the waistband. Hang rubber weights from the metal rods and place the plastic bag over the top. Hang over a clothes airer, chair or whatever is suitable, allowing for the fact that the length will increase considerably, then steam, using a kettle or steamer.

Although this part of the process can be achieved very quickly, it is worth spending time making sure that it is done properly. When picking up the pleats, the effect is more even if the rod is in the centre of each pleat. Don't remove the steam too quickly – depending on the yarn and the amount of steam, leave it for at least 15 minutes, but up to half an hour may be required. (Leave the lid off an automatic kettle to make it keep steaming.)

If you do not like the pointed edge at the bottom of the skirt, try threading the rod

through the first and last of the rows knitted with the thick yarn. This gives a 'stepped' edge which is also very attractive.

The photograph shows a suit with a shadow pleated skirt taken from my book 'Skirts'. This is knitted with Hobby as the fine yarn and Hobby and Silky as the thick yarn. It was knitted before the steaming kit was available and took me at least five hours to gather, pin and steam. With the steaming kit, I can achieve a better effect in about half an hour!

VARIATIONS AND PATTERNS

Shadow pleating is not only suitable for skirts. The photograph shows the top with a very simple collar which uses the same yarns as the skirt. A simple waistcoat can be knitted by making three pieces, steaming or pressing and adding welts. Shadow pleating can also be used as an insert to a garment, but for this it is essential to change tension, because it is not possible to pull out the pleats as you

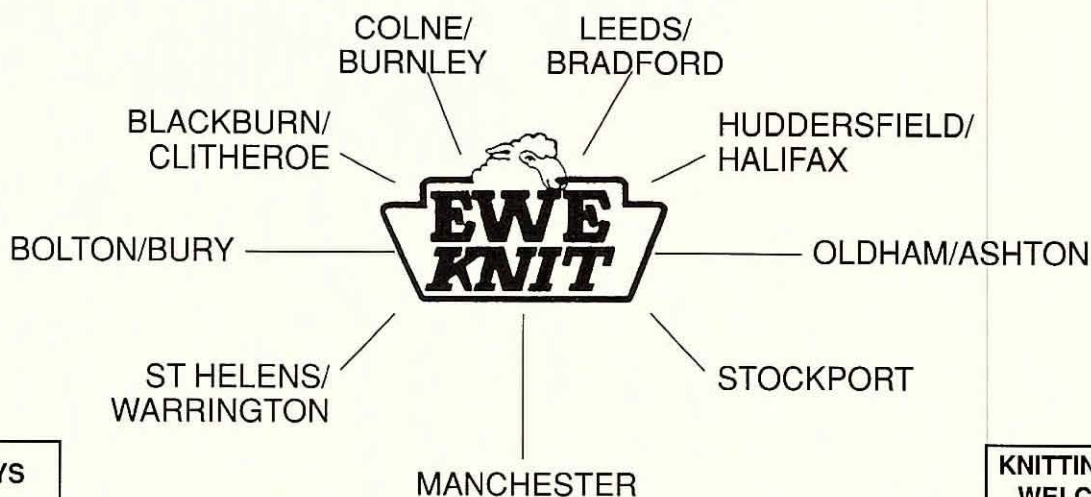
can when they are knitted as a separate piece.

The shadow pleats can be patterned by the use of tuck, slip or even Fair Isle. Many knitters will have seen the lovely Fair Isle shadow pleated skirts which are featured in the Bramwell book 'Tops and Skirts' by Maggie Andrews, available from your local dealer. In case of difficulty, contact F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

The shadow pleated skirt pattern shown in the photograph is included in my book 'Skirts' (£5.50) which also contains details of how to make and finish various pleated, panelled, circular and ribbed skirts. Two shadow pleated skirt patterns are also included in my latest book 'Fabrics and Designs' (£6.20). Both are available from your local dealer or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

Steaming kits and a variety of patterns are available from In-Ex Ltd., PO Box 1459, Windsor, Berkshire SL4 2TP.

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SPOTLIGHT

JANE PLATT KNIT-KNACKS

Have you ever wondered about the person behind the name when you read an article or follow a design in the magazine? Let's meet Jane Platt whose designs, under the name of Knit-Knacks, are also featured in our gift supplement this month.

Frances Foy

Jane Platt loves animals – rabbits, cats, mice, frogs, hedgehogs – even penguins and we mustn't forget Jane's all-time favourite, the owl.

Jane's house in rural Berkshire has become 'home' to dozens of the colourful little creatures – yet you won't ever hear so much as a tiny mouse squeak! That's because Jane's animals are all of the knitted variety – 'and remarkably well-behaved', smiles Jane. No danger of the chewed-up slippers or damage to expensive ornaments you'd expect from the average family pet – most of Jane's animals gaze placidly down from the safety of walls and shelves and only move when admiring visitors lift them up to examine Jane's exquisite handiwork. Moreover, Jane's animal collection is likely to get bigger and more varied as she comes up with ever more designs for her increasingly successful venture.

Earlier this year Jane brought out her second collection of hand and machine knitted patterns and this month several of her unusual designs are featured in our gift supplement and Jane is already looking ahead and planning for next year.

Hers is a story of undoubted talent, determination and success and one which started with Jane's memories of learning knitting and crochet as a little girl under her mother's watchful eye. 'I used to make felt mice and dress them up and then progressed to other toy animals,' Jane told me when I visited her home in Binfield, Berkshire. Her family is an 'artistic' one – her mother and grandmother knitted and

crocheted, her sister is an artist and Jane herself has always been interested in knitting, dressmaking and now design.

A computer programmer by profession, Jane's innovative designs might have been lost to the knitting world had she not made the decision to leave the computer company she worked for just as the recession was taking hold in 1988.

Faced with the prospect of a complete career change, Jane decided the time was right to 'cash in' on her hobbies of sewing and knitting. 'I originally wanted to do knitwear design and bought my first knitting machine from a catalogue,' she says. 'But I soon realised that all the fiddling around with garment necklines was not for me, so I just did some straight knitting – then made up the pieces into an owl!' And that was it – Jane was completely hooked and the seeds of Knit-Knacks were well and truly sown!

Jane started her business under the Enterprise Allowance scheme and began by taking her completed toys to

craft fairs locally. At one such fair, another stall-holder asked if Jane could make her some knitted cats – as ornaments for a friend. 'Until then I had been making the animals as toys, but this definitely set me thinking,' admits Jane. Nowadays she designs many of her animals with knitted bases so they can indeed stand on their own two or even four feet, as ornaments rather than toys!

Changed too is Jane's original idea of selling solely kits of ready-knitted pieces which could be sewn together to make the animals. 'I began to realise that lots of people wanted to do the knitting themselves, so I decided to concentrate on designing the patterns and providing trimming packs so that people could use up oddments of wool,' she says.

She now designs for both machine and hand-knitters – all the machine designs are quickly knitted as straight pieces or cords on a standard gauge machine with Fair Isle or knitweave facilities. The pieces are then gathered or sewn into shape using simple

templates and without the need to cut the knitting. Some of the same ideas are applied to the hand designs using simple pieces sewn together to make them as easy as possible – and contrasting yarns can be knitted double for great effect.

Although she doesn't have a dog of her own to take for 'walkies', Jane does a lot of walking near her Binfield home where she gets most of the inspiration for her designs. She'll often incorporate some of the flora and fauna she sees into her designs. Her rabbits are inspired by Beatrix Potter characters – 'and somehow I keep coming back to owls and experimenting with different designs for them', she grins.

Jane's aim is to keep her patterns simple – 'so that anyone can have a go'. Jane always makes up her knitting designs first and usually has a bag of knitting or sewing-up on the go as she watches television in the evenings and her knitting even goes on holiday with her!

Jane is obviously totally dedicated to her venture and is as motivated as the day she started. She would love to write a book and also to organise one-day workshops – 'I really want to share my knowledge with as many people as possible,' she says simply.

For a full-colour brochure showing the complete range of Knit-Knacks designs for both hand and machine knitting, write to Jane Platt, Knit-Knacks, 16 Springfield Road, Binfield, Berkshire RG12 8TW (Tel: 0344 429617).



MASTERCLASS

SEASONABLE IDEAS

Please to remember the fifth of November. Knitters don't need reminding. Isn't November a wonderful month? Serious knitting time and fun as well.

Mary Dowse

We have not only the fun and spectacle of firework displays and bonfires – a real gift to knitters for ideas for patterns – but also with Christmas just around the corner it's time to start those special Christmas presents.

The big firework displays are simply teeming with glittering inspiration – 'golden rain', 'pyramids of jewels', 'snow storms' and sparklers. What could be more fun to decorate your Christmas sweaters?

In November I am particularly fortunate to live in Lewes. Unless you live in Sussex you probably don't know this small, historic country county town nestling in a fold of the Downs near the sea. Every November the fifth, Lewes goes wild, with enormous torchlight processions, every band for miles around, tar barrels rolled flaming into the river, big bonfires and firework displays from the various bonfire societies. The processions

are gorgeous. Zulus in full war-paint, with feathered head-dresses taller than themselves; Red Indian chiefs with great feathered war bonnets; tartan warriors in fur-trimmed spiked helmets and glittering mail; Balinese sequined and jewelled dancers, elegant Tudor ladies and gentlemen and bonfire boys in striped jerseys, all carrying flaming torches and walking miles all over the town.

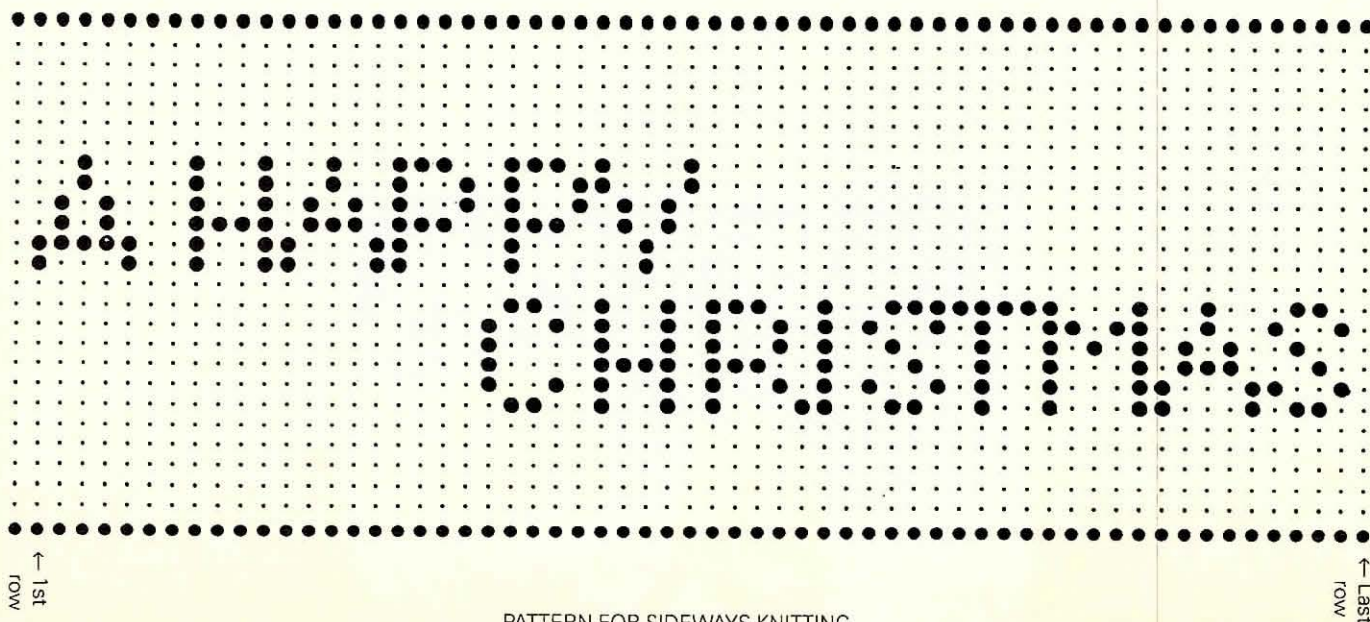
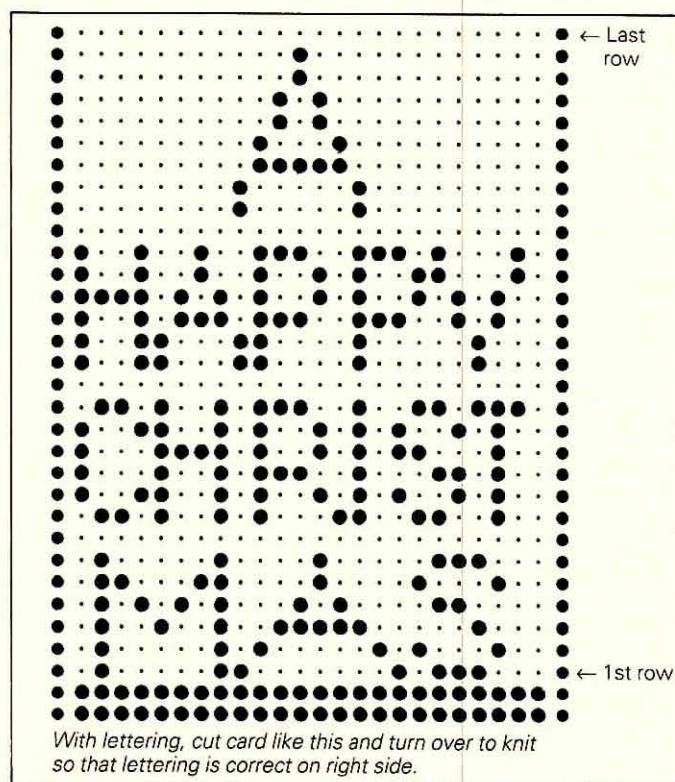
Obviously we have here a relic of much older celebrations than the frustrated Gunpowder Plot; it's a wonderful sight for any knitter as one goes away with head reeling with ideas for colour and pattern and glitter. Road traffic is kept out of the main street, trains run all night, it's terribly crowded, though more orderly than in ancient days, very tiring and worth every moment! Come if you can, but if you are one of the many who can't, I've worked out a pattern for you to glitter-knit to

decorate sweaters or a party dress.

As well as all the joys of fireworks you'll be beginning to think seriously about Christmas presents. If you are knitting for the men in your family you cannot beat a plain, well-knitted sweater or cardigan in pure wool or a 'ski type' sweater in full needle rib or a plain scarf if a sweater is too much. They rarely appreciate 'clever' ideas, though a single

motif according to their individual taste usually goes down well (find this out first!). Small children (and some bigger ones) adore the latest craze in TV cartoon characters in intarsia or Fair Isle. You will probably have to work these out for yourselves as they are always copyright. If you don't feel equal to this, you can always buy ready-made fabric copies and sew them on the sweater. I know that I have suggested these ideas before, but they come up every year and are always appreciated while, really, knitted pen-wipers aren't these days, though tea cosies and oven mitts go on forever too.

Sad to say, never knit



PATTERN FOR SIDEWAYS KNITTING

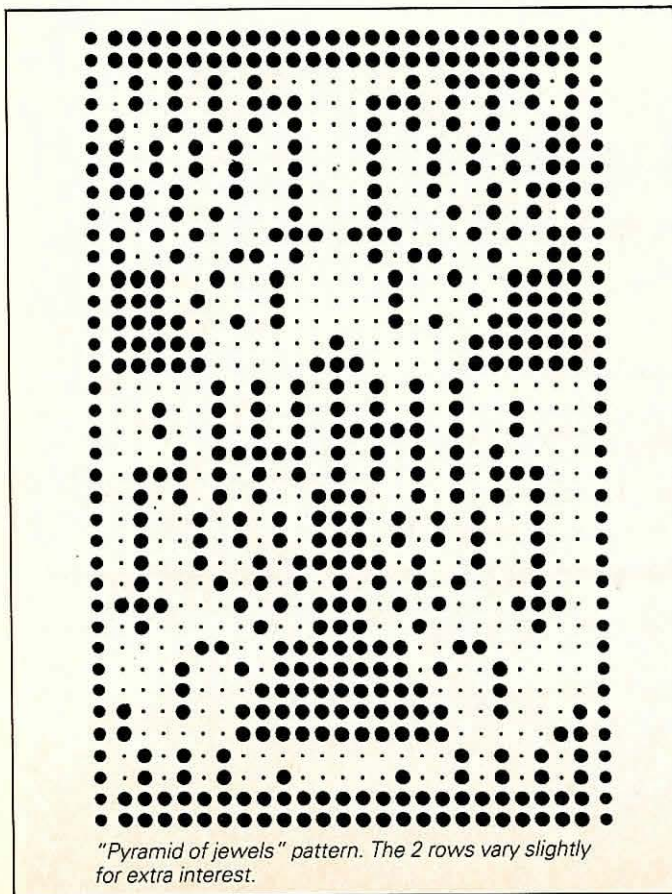
names on children's sweaters these days – for obvious reasons. They love them, but don't. Satisfy their love of names with a cushion cover for their own room or on a dressing gown worn only at home where you're not making a present of their name to any stranger. Dressing gowns made in a simple big kimono shape of straight pieces are great fun for young and old; they can be gentlemanly and Noel Cowardish or frilly, fluffy and feminine, all frills, ribbons and lace. The simple one I made long ago for an eight year old was worn until it became a 'jacket' at fourteen and more or less fell to pieces, so I know this idea works.

I have two other projects which I am dying to knit for Christmas. One is for the whole household. Knitted cushions are acceptable throughout the year, but why not make one with a suitable cover to go with the decoration of the room, adding a special Christmassy cover to slip over it for the Twelve Days of Christmas. Or, for a very special present, make a whole fleet of covers for a complete decoration scheme. These could be decorated with Christmas motifs or 'A Happy Christmas'. Make them in a glittering range of gold and

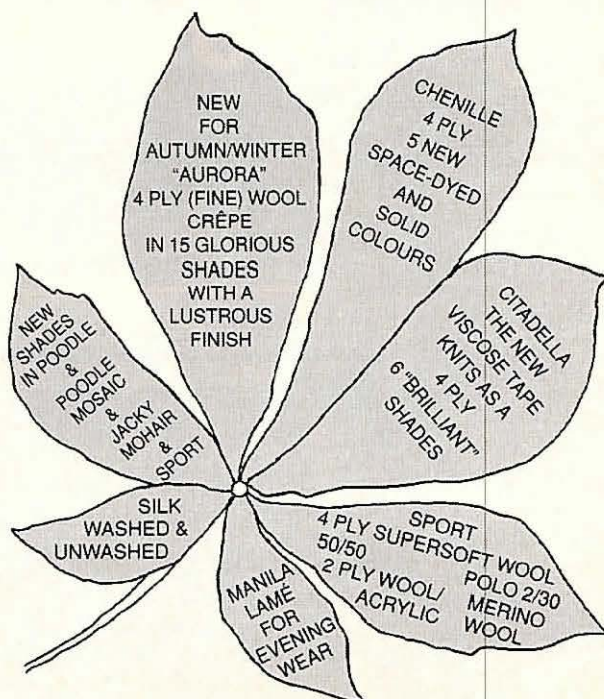


green, red, silver and white. There are lots of suitable motifs available in both Fair Isle and intarsia and to help you begin I've included vertical and sideways 'Happy

20►



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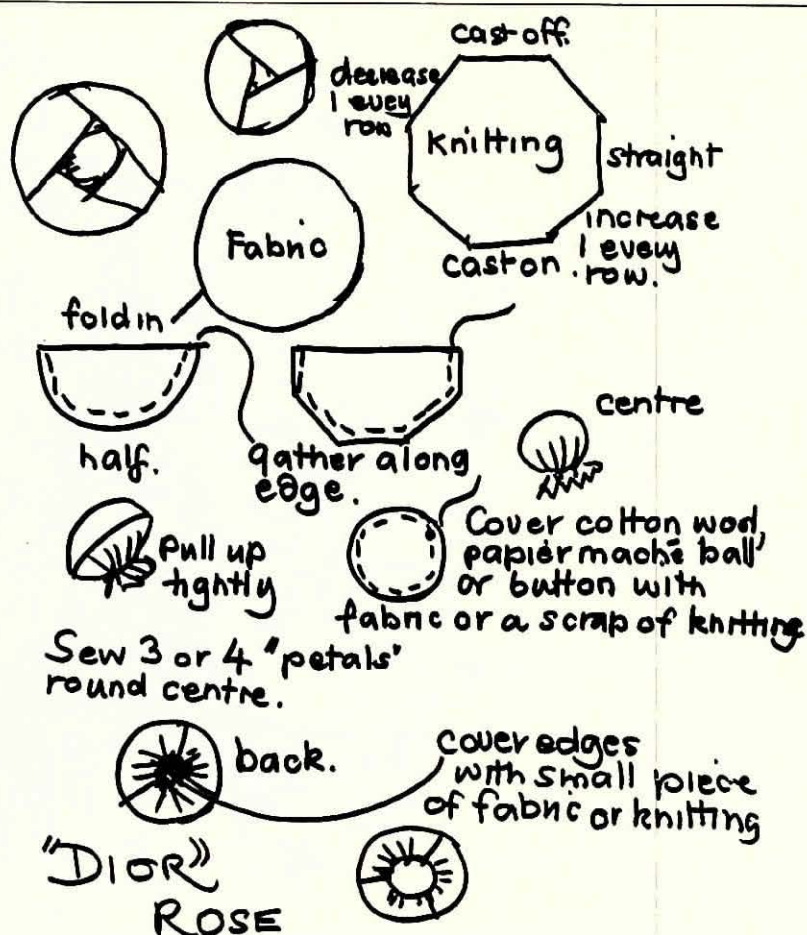
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Christmas' in the diagrams.

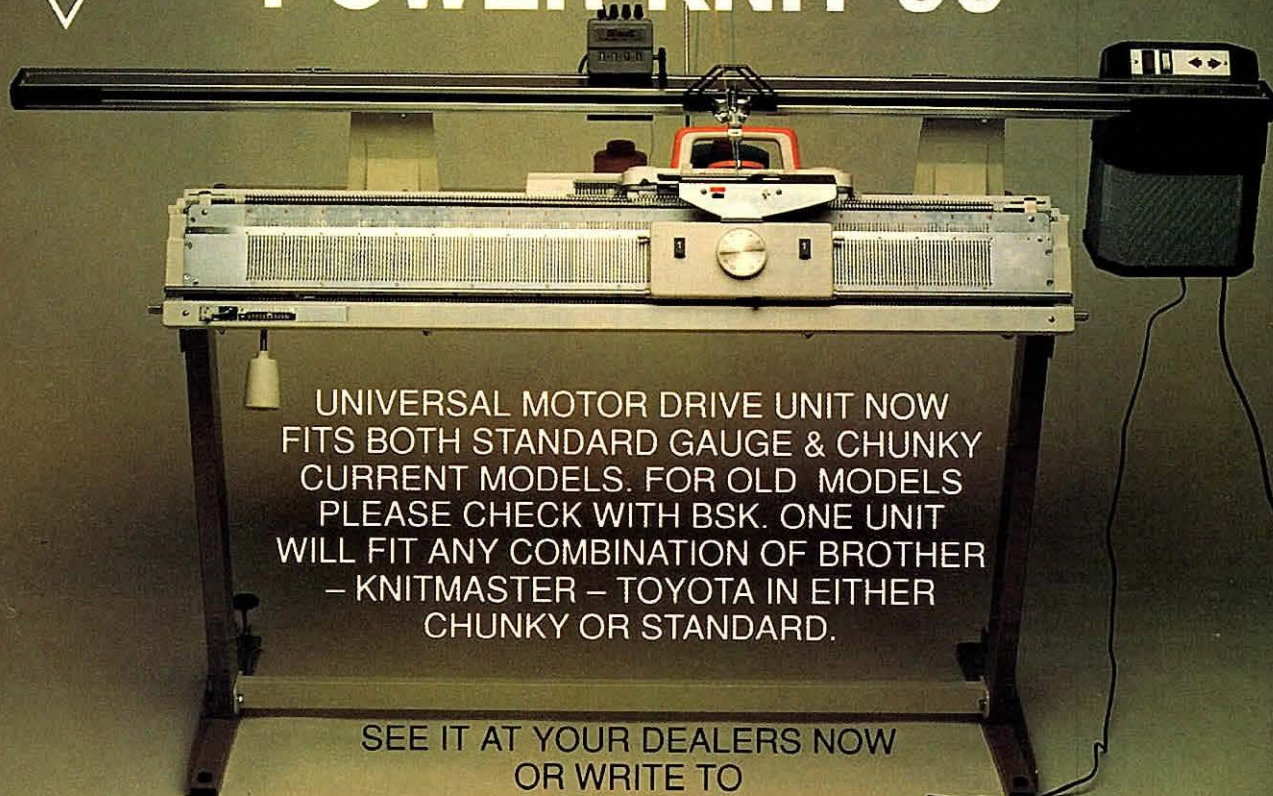
My other idea is for decorating that special sweater or party dress. Make some 'Dior' roses. These look lovely either singly or as a spray and you can either knit them or make them in fabric - perhaps in satin. The diagrams explain them more clearly than written instructions.

My last idea is for decorating sweaters or jackets with 'jewellery'. Large 'hand-made' looking medieval gold and silver jewellery is very popular and very expensive. Did you, as a child, ever make beech-nut husk buttonholes? The husks are easy to wire together or stick on to a card or plastic base. Make a spray or a group, then paint them all over with gold or silver paint. The enamel used for model-making looks very neat. Make sure every scrap is really covered in gold or silver, let it dry and hey presto!, instant hand-made jewellery to wear on your knitting. You could even get the children to join in making them. One golden husk makes a very effective earring. They really look gorgeous gilded.



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Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

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The designs depict British Wildlife at its best with six birds, five animals and the English rose.

Each kit consists of photo, chart, instructions on Swiss Darning, and all the wools to embroider one motif.

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Send SAE (9" x 4") to above address for colour brochure and price list.

NS

DEAR ANNE...

Don't keep you ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
Today I went to a car boot sale and bought a Brother KH230 chunky knitting machine for £5.

Why was it so cheap? Well, your guess is as good as mine, but the previous owner must have had muscles like an all-in wrestler. Underneath the needlebed was a carpet of fluff weighing approximately ten grammes and it completely covered the base. A lot of effort was needed to push the carriage across before we realised what the problem was.

It was given a good spring clean and is now as good as new. Christmas has come early this year and if you print this letter it will have cost me nothing. Yippee!
Yours sincerely,
Eileen Brown
Whipsnade, Bedfordshire.

How could we destroy your faith in Santa, Eileen? £5 is on its way to you.

Dear Anne,
I recently celebrated my 60th birthday and everyone was delighted with my birthday cake, gifted to me by my daughter and son-in-law. As you can see by the enclosed photograph, the decoration is of a little lady industriously knitting at her machine, surrounded by several cones of brightly coloured yarn - per-



fect in every detail and a very original idea don't you think?
Yours sincerely,
Mrs Sadie Wallace
By Auchinleck, Ayrshire.

I'm afraid our black and white picture does not do it justice, Sadie, but it is a super cake and a gift that shows a lot of loving thought.

Dear Anne,
Like Julia Hart (Star Letter, July) I have been thinking of ways to 'convert' my machine knitting table and agree that the extra space at the back is a definite improvement, for the reasons she gives.

However, the space where you have the machine located, can also be at a premium, so might I suggest that the back section, that is the area not taking the weight of the machine, is hinged so that it will drop down like a table flap when the machine is not in use.

Yours sincerely,
Mrs B. H. Probert
Charfield, Gloucestershire.

Thank you Mrs Probert - a great idea and it would force you to be tidy and put everything away in order to let the flap down.

Dear Anne,
I hope this tip for making a neat band join on cardigans is helpful. I use the hand knitting method of casting on my rib and include the number of stitches required for the buttonhole band. I then proceed as normal apart from putting the first buttonhole on the appropriate side.

Then, on finishing the rib, I transfer the stitches on to the main bed but put the buttonhole/button band on to a safety pin for the time being. On completion of the garment

★ STAR LETTER ★

Dear Anne,

I look forward to your magazine every month and thought you might like my bulky knit coat hangers. They make good gifts and use up scrap yarn.

A friend of mine has a yarn shop and asked me to make some coat hangers that were nice and thick for jumpers and for garments that slip off easily. The slip stitch hanger in blue was my own design and she was really pleased with the result.

I have a Singer 580 electronic and a 370 Fine Knit as well as my Bulky 155 – beautiful machines all three. I belong to two clubs and enjoy the fellowship of other knitters. I am a widow with four children and eight grandchildren so I keep very busy.

One other tip your readers might like to know is that I use crochet strips for waste yarn. Just pick up the vee at the top of the strip (don't forget the ravel cord) to put on needles.

I also use these strips when doing necks as they fit nicely over the gate pegs and prevent fluffing. I crochet them in all lengths and different colours.

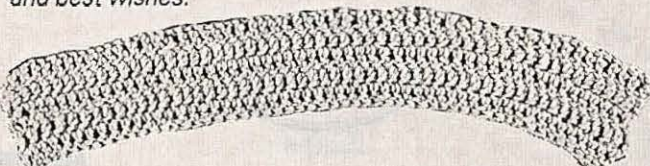
Yours sincerely,

Mrs M. Slater

Plympton Park, South Australia

Thank you for sending us your lovely hangers, Mary. It takes a colour picture to do them justice and we know our readers would like to have your patterns for them so we have included these in our gift supplement this month instead of with your letter. This way they'll be easier to find when knitters need a quickly made and pretty present.

Your letter, of course, wins our star this month so we hope you'll enjoy your Machine Knitting Monthly even more when it comes to you 'down under' with our compliments and best wishes.



This is one of the strips of crochet that Mary uses instead of waste yarn.

pieces, I put the stitches back on the main bed from the safety pin and transfer the appropriate stitches back to the ribber. Then I insert a short comb – letting front down a little to assist, add a weight and knit length as required.

Yours sincerely,

Mrs Una Ash

Bideford, North Devon.

Thank you Una for this useful suggestion. Those joins between ribbed welt and band are so difficult to sew neatly and almost always have a dip at the bottom.

Dear Anne,

Reading the letter in Question Time, August MKM, about storage places for the bodkin, reminds me of a problem I once had. I enjoy listening to music while I am knitting and usually have a compact disc

playing. One day I could not get the disc to play. What on earth could be wrong, the radio and the tape deck were working OK.

After a few days pondering the situation, it suddenly dawned on me what the problem was. The carriages that I was not using were lying next to the music centre and the magnets have an adverse effect on the compact disc player. The carriages now have a home in a box next to my knitting machine so I now knit away happily in time with my music.

Yours sincerely,

Marion Gardiner

Gateshead, Tyne & Wear.

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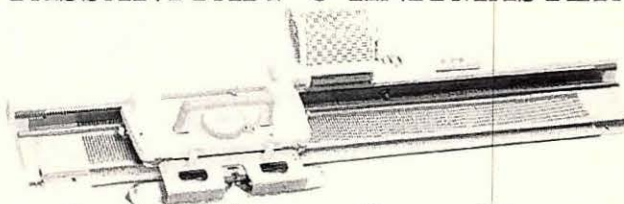
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REFLECTION

Knitting and needlecraft go to town at the height of the autumn season when Nationwide's popular exhibitions make for the capital cities of Edinburgh and London. It is to Scotland first, by high road or low road, that enthusiasts will be heading, for the show at Ingliston on 29th to 31st October, then south again to London on 5th November where, for knitters, the fireworks will be at Picketts Lock rather than Westminster.

SCOTTISH KNITTING AND NEEDLECRAFT FAYRE

The Royal Highland Showground at Ingliston will be hosting the 7th Scottish Knitting and Needlecraft Fayre which takes place from 29th to 31st October and is open from 10am to 6pm each day.

There to demonstrate their products and ideas, will be exhibitors ranging from individuals to large household-name companies – you'll find a list with stand numbers on page 28. There are fashion shows and demonstrations, free draws, competitions and bargain offers, so a day there promises to be both entertaining and instructive, inspirational and profitable.

You can reach the show by a special bus service which leaves St Andrew's Square every half hour, or there is ample parking. Facilities, which don't leave out the disabled, include a café, bar, licensed restaurant and rest areas and the entrance price includes all the attractions.

Tickets cost £4.00 or £3.00 for Senior Citizens and children under 14 years old go in free. You can save 50p per ticket by buying in advance from Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU or ring 0272 701370 to pay by Access or Visa.



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Stands C34, C34a

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CARDONALD

COLLEGE

Stand C28

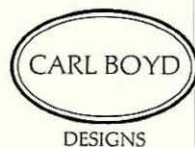
Cardonald College will be showing a collection of high quality knitwear produced by their CENTRA students.

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Stand B9

This is the first showing at this venue of Carl's fourth collection. There are eight designs in single leaflet form, retailing at 95p each, or the collection of eight for £6.00. This year, three of the designs will be available in kit form. Also at the show will be his, now famous, **Cut & Sew Template**, still retailing at just £4.95.

CARL BOYD DESIGNS, 1 Coulsons Place, Penzance, Cornwall TR18 4DY. Tel: 0736 62538

SYLVIA CLARKE

Stand B9a

One of our most popular designers, Sylvia presents her wide range of original **24 stitch punchcard designs**, everything from 'Flowers'; 'Wildlife'; 'Geometrics' to 'Dinosaurs' and the very popular Chinese and Egyptian designs. Also, garment patterns, knit kits, hand-dyed wool and now, an exciting range of cross stitch kits for embroiderers.

SYLVIA CLARKE, Old Post Office, Upper Cound, Shrewsbury SY5 6AX. Tel: 0743 761404

Drummond Wools

Stands A21, B7, B8, C16, C31

Forget the rest – come to the best and visit David and his team from Drummond Wools on these stands at Ingliston. You'll find them catering for all your needs in **knitting and sewing machines** and they will also have accessories and a variety of yarns that are always sure to please.

DRUMMOND WOOLS, 79-81 Haymarket Terrace, Edinburgh EH12 5HD. Tel: 031-313 1002 Fax: 031-313 1004

S A U T U M N



Forge Craft Creations

Stand C14
Swiss-darned 'Picture Kits', embroidery for machine and hand knitters.

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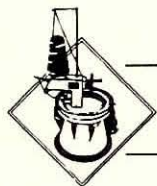
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HAGUE LINKING MACHINES

Stands A12, A21
Hague will have on sale at Ingliston, Britain's best selling linking machines – Model D280H, **hand operated** and D280E, **electric**.

There will also be a range of **accessories** for the linker along with videos, twisting yarn stacks, pick-up tools and the machine knitter's 'Tidy Tray'. These can be seen demonstrated on the Drummond Wools stands (A21 etcetera) and the B.S.K. stand A12.

B. HAGUE & CO LTD, 45 Mile End Road, Colwick, Nottingham NG4 2DW.
Tel: 0602 870031 Fax: 0602 872900

The IRON SHOE

Stand C24

Demonstrations of two products of particular interest. The **Iron Shoe** for all steam and dry irons can be used directly on all types of fabrics without causing shine or scorching. The **Snip 'n' Stick** metallised ironing board cover is guaranteed not to move during ironing. No draw strings, no elastic, it sticks to your existing cover.

JOHN PROMOTIONS, 18 Parkside Avenue, Winlaton, Tyne & Wear NE21 5RQ.

Also at London, Stand A28



NEW LANARK TRADING LTD.

Stand A31

New Lanark spins a top quality pure wool **Aran** on a 19th century Platt Spinning Mule primarily as a working demonstration to visitors. We can therefore offer this wool to you at very competitive prices in traditional ecru or any of our exciting range of colours including our **NEW Natural Scottish Heritage Range**.

NEW LANARK TRADING LTD, Mill Three, New Lanark ML11 9DB.
Tel: 0555 661345/665876 Fax: 0555 665738

Also at London, Stand A53

Terry Mason

Stand A2

Very well established programs which can be used on your own small home computer or business machine are being demonstrated and you can try them yourself. Also being introduced is a 'Knitter's Data base' – all so easy to use.

TERRY MASON, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ.

UPPINGHAM YARNS

Stand B4a

Uppingham Yarns is known for its **industrial yarns** at a fraction of normal costs through its purchasing on contract direct from spinners and from surplus supplies in industry. Uppingham Yarns has its own processing factory and laboratory to ensure the fibre quality.

Yarns in many counts from silks to acrylics are carried and the firm is always glad to try to match any samples of unusual yarns not easily obtainable elsewhere.

UPPINGHAM YARNS LTD, North Street East, Uppingham, Leicestershire LE15 9QL.

Worth Fibres

Stands A3, D38

Worth Fibres are back with their good value 450gram DK and the **White Rose** range of Arans, including the new spot-dyed Tweed Aran which sold out in the first two days of last year's exhibitions. These regular lines, along with the **clearance wools**, make this stand a must to visit.

WORTH FIBRES, Unit 18, Kingston Mill, Cobden Street, Salford M6 6NH.
Tel: 061-736 4079 Fax: 061-736 3523

REFLECTION

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for a season of Nationwide



Scottish KNITTING & NEEDLECRAFT EXHIBITION

7th

Open 10 - 6

Royal Highland Showground,
Ingliston, Edinburgh
29th - 31st October

	Normal Admission Price	ADVANCE TICKET PRICE
Adults	£4.00	£3.50
OAPs	£3.00	£2.50

THE LONDON Knitting NEEDLE & CRAFT

EXHIBITION

Open 10 - 6

Picketts Lock, Edmonton,
London
5th - 7th November

	Normal Admission Price	ADVANCE TICKET PRICE
Adults	£4.00	£3.50
OAPs	£3.00	£2.50

The Northern KNITTING & NEEDLECRAFT Exhibition LEEDS UNIVERSITY SPORTS HALL, LEEDS

Open 10 - 6

Leeds University Sports Hall,
Leeds
7th - 9th January '94

	Normal Admission Price	ADVANCE TICKET PRICE
Adults	£4.00	£3.50
OAPs	£3.00	£2.50

THE Knitting NEEDLECRAFT & DESIGN EXHIBITION SANDOWN PARK

Open 10 - 6

Sandown Park, Esher, Surrey
20th - 23rd January

	Normal Admission Price	
Adults	Thur/Fri	Sat/Sun
OAPs	£4.00	£5.00
	£3.00	£4.00
	ADVANCE TICKET PRICE	
Adults	Thur/Fri	Sat/Sun
OAPs	£3.50	£4.50
	£2.50	£3.00

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Please Note: Send booking form now to avoid queues and ensure a trouble-free day out - remember you can also pay on the door. Please enclose a stamped addressed envelope. Photocopy this coupon if you do not wish to cut your magazine.

REFLECTION



EXHIBITORS AND STAND NUMBERS

Barr, Barr & Foo	C6
Bee Bee Wools	D39
Black Sheep Co Ltd	A14a
British Mohair Spinners	B1
BSK Limited	A12
Busy Bee Basics	D35
Button Lady	C18
C&P Marketing	B3a
Cardonald College	C28
Cargoes	A7
Carl Boyd	B9
Central Promotions	D29
Colinette Yarns	A6
Compucraft	C20
Craft Lines	C3
DesignaKnit	D34
Don Hind Rugs	D36
Drummond Wools	C31, C16, B7, B8, A21
The Embroidery Shop	A26
Everything Angora	C2
The Fabric Colour Workshop	A23
Fashion Theatre Co	B14
Fingers & Thumbs	C1
Forge Crafts	C14
T Forsell	D41
Garment Care	C17
Gideon Mycock	A27
Granny's Workbox	A32
Gus Gus Designs	D26
Hobby Horse	C21
Trevor Hurd	B14a
IL Soft	C13
Jacqueware & Co	D40, D31, B11
John Promotions	C24
Keyto	C12
Limited Editions	D17
Machine Knitting Monthly	
<i>Modern Machine Knitting, To & Fro</i>	
Machine Knitting News	
<i>Patterns Galore, Needlework,</i>	
<i>Machine Knit Today</i>	
Micdor Enterprises	B3b
Mohair Producers	A28
Myra Coles Shopping List	C22
Newhome Sewing Machines Centre	C30
New Lanark Trading Limited	A31
Nina Miklin Limited	C8
Overseas Exports	C22
Patchwork Cabin	B12
Patchwork Cottage	A4
PDB Engineering	D28
Peapods to Zebras	A8
P & M Promotions	C26, B13
Quality Kits	C27
Quicksew	A30

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Edinburgh Stand C8
Picketts Lock Stand C203

P.O. Box 1720, London W9 1TT Tel/Fax: 071 286 1532

THE LONDON KNITTING AND NEEDLECRAFT EXHIBITION

A show which starts on 5th November should certainly go with a bang and exhibitors at Picketts Lock in Edmonton, north London, will be making a special bid to outshine the earlier show at Edinburgh as well as the local firework displays.

You may need a new knitting or sewing machine and a show is always a good place to see all the competing brands, or you may be more concerned about your Christmas shopping. Again a show is just the place to find the newest products and ideas, kits and accessories, books and yarns or just inspiration.

There will be no shortage of that in the fashion shows — there are four a day in the special theatre with tiered seating for a good view — and the ticket price includes them as well as the expert help and advice available in the workshop and demonstration theatre. The tickets cost £4.00 or £3.00 for Senior Citizens with children under 14 years entering free and you can save 50p per ticket by booking in advance with Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU or ring 0272 701370 to pay by Access or Visa.

Also at the show will be ample opportunity to save money on your purchases and to try your luck in the free draws and competitions.

The travel news is good too as there is easy access from the North Circular Road and the M25, plenty of free parking and a courtesy bus, also free, from Lower Edmonton train and bus station. Book your tickets now and look forward to a great day out — a list of the exhibitors who will be waiting to welcome you is on the page opposite.

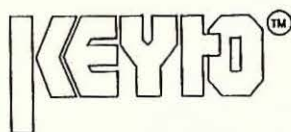
Singer UK Limited	A11
Sylvia Clarke	B9a
Teddy Tricotts	B10
Terry Mason	A2
Texere Yarns	A1
Tudor Jane Promotions	C5
Turner Promotions	A33, A34
Uppingham Yarns	B4a
Valentines	TBA
Webster's Punch	D33, C7, B5a, A25
The Wendy House	A24
M Whaley-Priestley	C25
William Selkin Ltd	C19, A5
Worth Fibres	A3, D38

S A U T U M N



Stand C202
Come to see the program everyone's talking about. Already with more features and cable links to more machines than everything else around, **DesignaKnit** has great plans for where it's taking computer knitting next. Put your questions to computer knitting experts Angela Gordon and Janet Francis, or program writer, Matthew Bragg.

DESIGNAKNIT, Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH. Tel: 0691 828556 Fax: 0691 828195



Stand A26
Cabinets for knitting machines and sewing machines - British made at sensible prices, ready built or flat packed are on show on our stand, together with blocking mats and our own knitting machine. We specialise in keeping your hobby tidy.

KEYTO, Unit 8, Halliwell Industrial Estate, Bolton BL1 8DN. Tel: 0204 491515 Fax: 0204 491518

Ridgeway Yarns

Stand A51
Looking for a bargain? Ridgeway Yarns on Stand L27 is a must! All their **top quality lines** at really **low prices**. 2/30 Acrylic at 10p per oz. Wools, Cottons, Fancies, at 10p per oz. Mohairs, 2/30 repeatable at 15p per oz. A wonderful range of kits, ready-to-knit from £4.99. Packs of wools, acrylics and so on from £1.00. A stand not to be missed.

RIDGEWAY YARNS, 5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ. Tel: 0858 880394

Woolley Soft Ware

Stand C207
Woolley Soft Ware is the company that invented the woolley weights. We will be delighted to meet any **Singer/Superba** knitters at our stand. We stock a wide range of accessories and new products only available from WSW. Free help and advice from our friendly team. See our new WSW edition.

WOOLLEY SOFT WARE, PO Box 524, Barton-Le-Clay, Bedford MK45 4YZ.

COMING SHORTLY



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EXHIBITIONS
FOR
JANUARY
1994



EXHIBITORS AND STAND NUMBERS



AK Yarns	A25
Anna Lamour	C197
Ashill Dyed Yarns	A20
B & B Discounts	A10
Bee Bee Wools	A54
Black Sheep Co	A50
Button Lady	C213
Compucraft	A21
Craft Lines	C201
DesignaKnit	C202
Fashion Theatre Co	C192
Finishing Touch	C212
Flokati Rug Company Ltd	A43
Gideon Mycock	A67
Gus Gus Designs	A41
Trevor Hurd	C222
IL Soft	A73
Jacqueware & Co	A22, A44, C219
John Promotions	A28
Just Punch	A60
Keyto	A26
Knitting In The Round	TBA
La Riviere	C212a
Limited Editions	C217, C216
Machine Knitting Monthly	
Modern Machine Knitting, To & Fro	
Machine Knitting News	
Patterns Galore, Needlework,	
Machine Knit Today	
Micdor	A52
Mohair Producers	C195
New Lanark Trading Ltd	A53
Nina Miklin Ltd	C203
Overseas Exports	C21
Patchwork Cabin	C198
PDB Engineering	A58
Piece & Patch	C193
Pinflair	C200
Pippin Designs	C194
P&M Promotions	A59
Pristine (Events)	A17
Ridgeway Yarns	A51
Rowena Bradley	A19
Singer UK Ltd	C224
Skye Knitwear	C214
Spider's Web	A5
Supermend	A74
Sylvia Clarke Designs	C208
Texere Yarns	A7
Tudor Jane Promotions	A57
Turner Promotions	A65, A66
Valentines	A11
Webster's Punch	A37, A39, A47, A40
Wendy House	C205, C206
William Selkin Ltd	A14, A12
Woolley Software	C207

2



2 ZIG-ZAG MOSAIC

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

King Cole Mosaics.
3 [3, 3, 3] x 250g cones in Blue Mix (MC).
King Cole Anti-Tickle 4-ply.
1 x 50g ball in Wild Rose (A).
1 x 50g ball in Heather (B).
3 1/4 mm needle.
3 3/4 mm needle.

GARMENT WEIGHT

Finished garment in first size weighs 495g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 104 [109, 114, 120] cm, 41 [43, 45, 47 1/2] in.
Length to shoulder 74 [74, 75.5, 75.5] cm, 29 1/2 [29 1/2, 30, 30] in.
Sleeve seam 43.5 [44.5, 44.5, 46] cm, 17 [17 1/2, 17 1/2, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Wind A and B into 2 small balls.
Where a group of sts meets the edge of work, keep pattern constant.

ZIG-ZAG PATTERN

Using A, K by hand sts 59, 60 and 61 at left and, with 2nd ball of A, K sts 19, 20 and 21 at right of centre 0. Using B, K by hand sts 19, 20 and 21 at left and, with 2nd ball of B, K sts 59, 60 and 61 at right of centre 0. Leave all Ns in WP. Using MC, K 2 rows. Using A, K by hand sts 60, 61 and 62 at left and sts 18, 19 and 20 at right of centre 0. Using B, K by hand sts 20, 21 and 22 at left and sts 58, 59 and 60 at right of centre 0. Leave all Ns in WP.

Using MC, K 2 rows. Cont in this way until RC shows 40, moving each group of sts 1 N to left every 2 rows.
For the next 80 rows, move each group of sts 1 N to the right every 2 rows. RC shows 120.

For the next 80 rows, move each group of sts 1 N to left every 2 rows. RC shows 200.

For the remaining rows, move each group of sts 1 N to right every 2 rows.

BACK

With carriage at right and using MC, cast on 158 [166, 174, 182] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 26 rows. Transfer sts for st st. Set RC at 000 *. Using MT, K 176 rows.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 124 [128, 132, 136] sts rem, then on every foll alt row until 104 [108, 112, 116] sts rem. K 61 [59, 63, 61] rows. RC shows 266 [266, 272, 272].

SHAPE SHOULDERS

Cast off 6 [6, 7, 7] sts at beg of next 4 rows and 6 [7, 6, 7] sts at beg of next 2 rows. Cast off rem 68 [70, 72, 74] sts.

FRONT

Work as for back to *. Using MT, cont in zig-zag patt. K 176 rows.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 124 [128, 132, 136] sts rem, then on every foll alt row until 104 [108, 112, 116] sts rem. K 37 [35, 39, 37] rows. 24 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 24 [26, 28, 30] sts. Push 40 [41, 42, 43] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 8 sts at beg of next row. Dec 1 st at neck edge of every row until 26 [27, 28, 29] sts rem, then on every foll alt row until 18 [19, 20, 21] sts rem.

SHAPE SHOULDER

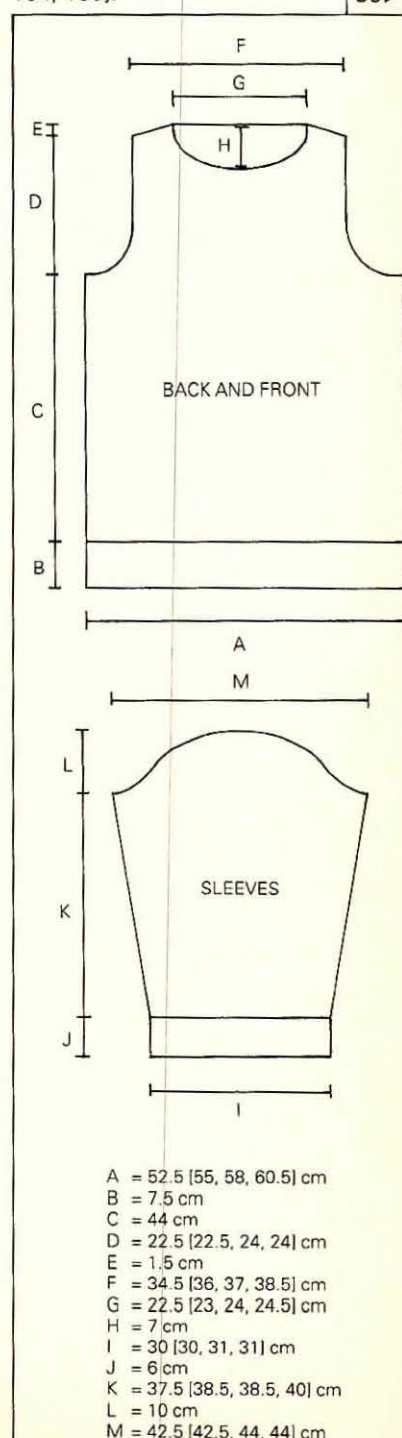
Cast off 6 [6, 7, 7] sts at beg of next and foll alt row, K 1 row. Cast off rem 6 [7, 6, 7] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 90 [90, 94, 94] Ns at centre to WP. Using MT and

WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 128 [128, 132, 132] sts. K 3 [7, 7, 13] rows. RC shows 150 [154, 154, 160].

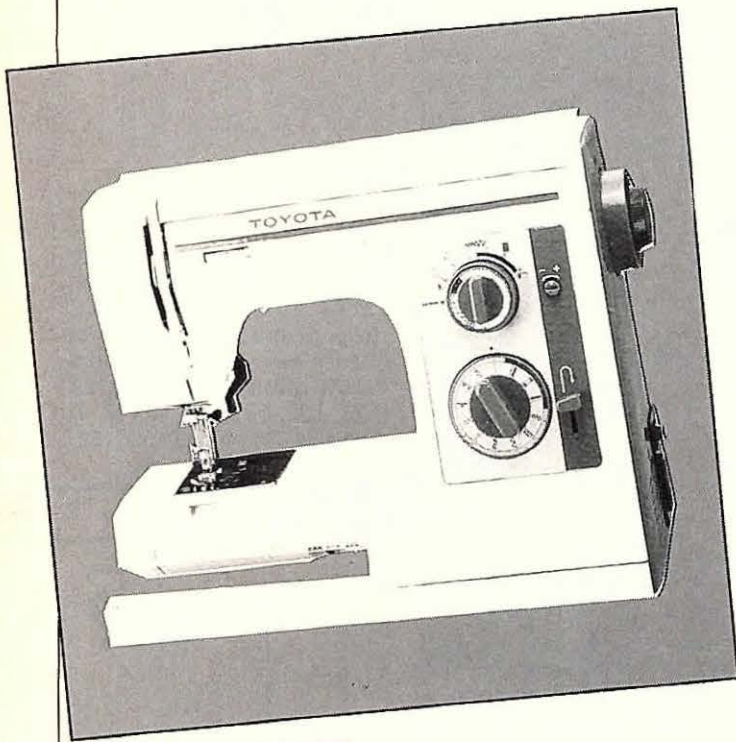
36▶



PRIZES... PRIZES...

COMPETITION

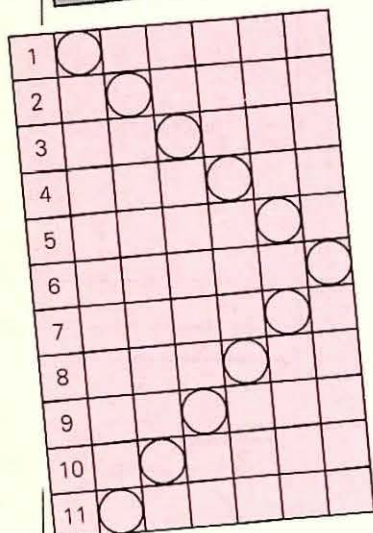
FIRST PRIZE



TOYOTA EX490 Sewing Machine

Dressmaking, seaming knitting, household sewing and repairs – whatever the job the Toyota EX490 is the perfect sewing machine for it. Well-designed for style and convenience, it is portable with a carrying handle and has a free-arm for tubular sewing such as trouser legs and an extension table giving a larger surface for other sewing. The presser feet snap on for quick changes and a double lift lever allows the sewing to be moved without loss of tension.

This machine will straight stitch and zig-zag, sew in zips and attach elastic, blind hem, darn and stitch buttonholes automatically, plus much more.



PLUS

15 PAIRS OF Woolley Weights

AND

**10 FREE SUBSCRIPTIONS
TO**

**MACHINE
KNITTING
MONTHLY**

CLUES

1. You would look a 'hot potato' wearing this! (6)
2. Quite a load on baby's bed, get my thread? (6)
3. Sounds like a delay that causes tension on my machine. (6)
4. British Leyland finishes matches. (6)
5. These can't be cast till June presumably. (6)
6. Sew up the street irritation. (6)
7. Almost a knitting guide, this sound of tiny feet! (6)
8. Goes with Arty and is very cunning! (6)
9. Swear mildly over mending a sock. (4,2)
10. Southern plenty – it gives you a taste! (6)
11. Two shouts of pain – 'you're a coward!' (6)

We've only one sewing machine to be won but no less than 15 pairs of Woolley Weights. These easy-to-use magnetic weights are designed by Woolley Soft Ware, the company that specialises in accessories, parts and service for Singer machines.

The weights, of course, can be used with any machine – just take care to keep them at least 12 inches away from the discs or monitor of computerised machines as they are magnetic. Each weight has a felt base which cannot snag your knitting and a separate metal plate which is put on the other side of the work, to be instantly attracted by the magnet with the knitting clamped firmly and safely between. What could be simpler and the weights can be placed anywhere – in any position.

Finally, when the first and second prizes have been allocated, we'll be drawing another ten cards from the postbag to see who wins a free subscription to *Machine Knitting Monthly* – so don't hesitate, check out the rules and get your card off right away.

MORE ABOUT THOSE PRIZES...

If you don't believe in luck or are simply impatient, here's how to find out more about the prizes.

Look for the Toyota sewing machine range at local stockists or contact Toyota Sewing Machines at Aisin (UK) Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

Woolley Weights can be ordered direct from Woolley Soft Ware, PO Box 524, Barton-Le-Clay, Bedford MK45 4YZ. They cost £12.00 per pair plus £1.00 for p&p. Also available from the same address is a free catalogue for Singer knitters in return for an A5 size sae.

Details of subscriptions to *Machine Knitting Monthly* can be found on page 89.

PRIZES ... PRIZES ...

HOW TO ENTER

Fill in the grid with the help of the clues provided. When you have done this you will find that reading down the puzzle, the letters in the circles will reveal a three-word phrase that describes how this month's first prize will help the winner to get it together!

Put the three words on a postcard or the back of an envelope, together with your name and address and send it to November Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive not later than November 30th, the closing date.

COMPETITION RULES

1. Only one entry per person will be accepted. You should send you entry to November Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.

3. The closing date is 30th November 1993. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winners will be the first correct entries drawn from our postbag after the closing date.

6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

designer yarns

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19th - 21st November, Telford

4th - 6th February '94, Brighton

Leaflet giving full details about the shows available from:

ICHF

I.C.H.F. Ltd., Dominic House, Seaton Road, Highcliffe, Dorset BH23 5HW Tel: 0425 272711 Fax: 0425 279369



3 COMFORTABLY CASUAL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 85 [89, 93, 97, 101] needles or more.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Strata Aran.
7 [8, 9, 10, 11] x 100g balls in Blue (MY).
Pair of 4½ mm needles.
15 cm, 6 in zip fastener.

GARMENT WEIGHT

Finished garment in third size weighs 816g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 17.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 110 [116, 121, 126, 132] cm, 43½ [45½, 47½, 49½, 52] in.
Length to shoulder 67 [68.5, 69, 69.5, 71] cm, 26½ [27, 27½, 27½, 28] in.
Sleeve seam 52 cm, 20½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 30 rows to 10 cm, 4 in measured over pattern (tension dial approximately 6•5).

For perfect results, please check your tension carefully.

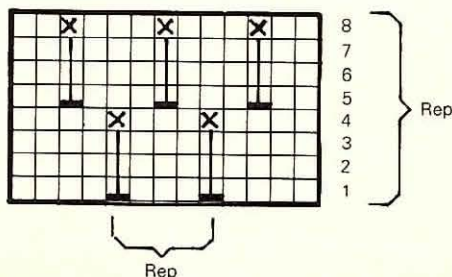
KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN

K 3 rows. Lift the 5th and every foll 4th st from 3 rows down and place on to corresponding Ns marked X on chart. K 4 rows. Lift the 3rd and every foll 4th st from 3 rows down and place on to corresponding Ns marked X on chart. K 1 row. These 8 rows form pattern.

CHART

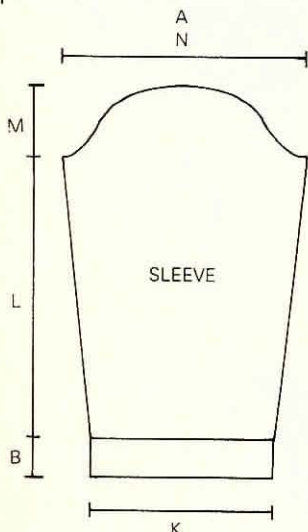
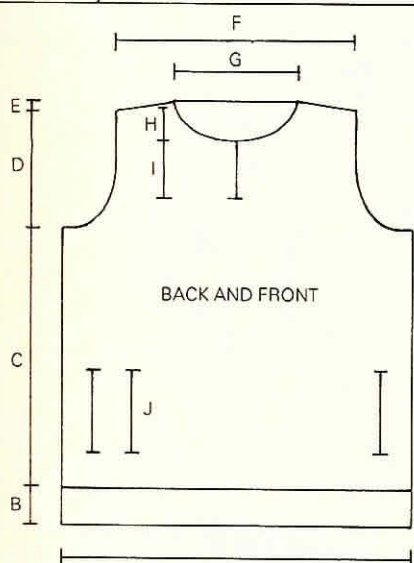


BACK

Push 85 [89, 93, 97, 101] Ns at centre to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows *. Cont in patt, K 126 rows. RC shows 128.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every row until 57 [61, 65, 69, 73] sts rem. K 44 [48, 50, 52, 56] rows. RC shows 184 [188, 190, 192, 196].



- A = 56.5 [59, 62, 64.5, 67] cm
- B = 6 cm
- C = 42.5 cm
- D = 18.5 [20, 20.5, 21, 22.5] cm
- E = 1 cm
- F = 38 [40.5, 43, 46, 48.5] cm
- G = 20.5 [20.5, 22, 22, 23] cm
- H = 6 [7, 7.5, 7.5, 7.5] cm
- I = 9 cm
- J = 13 cm
- K = 30 [32.5, 32.5, 35, 35] cm
- L = 46 cm
- M = 11 [12.5, 13, 14.5, 15] cm
- N = 39 [42, 43, 46, 47] cm

SHAPE SHOULDERS

Cast off 6 [7, 8, 9, 10] sts at beg of next 2 rows and 7 [8, 8, 9, 9] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 31 [31, 33, 33, 35] sts and release from machine.

FRONT

Work as for back to *. Cont in patt. K 10 rows. RC shows 12.

POCKET OPENINGS

Note position in patt. Push 71 [75, 79, 83, 87] Ns at left to HP and cont on rem sts for first side. K 40 rows. Do not break yarn. Push Ns to HP. Push 14 Ns at left from HP to UWP. Using a separate ball of yarn, K 40 rows. Break yarn. Push Ns to HP. With carriage at right, push centre 57 [61, 65, 69, 73] Ns from HP to UWP. Using a separate ball of yarn, K 40 rows. Break yarn. Push 14 Ns at left and right from HP to UWP. Reset RC to 52. K 76 rows. RC shows 128.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every row until 57 [61, 65, 69, 73] sts rem, K 0 [2, 2, 4, 8] rows.

FRONT OPENING

Note position in patt. Using a length of MY, cast off centre 3 sts. Push 27 [29, 31, 33, 35] Ns at left to HP and cont on rem sts for first side. K 27 rows.

SHAPE NECK

Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 13 [15, 16, 18, 19] sts rem. K 6 [8, 9, 9, 8] rows.

SHAPE SHOULDER

Cast off 6 [7, 8, 9, 10] sts at beg of next row, K 1 row. Cast off rem 7 [8, 8, 9, 9] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

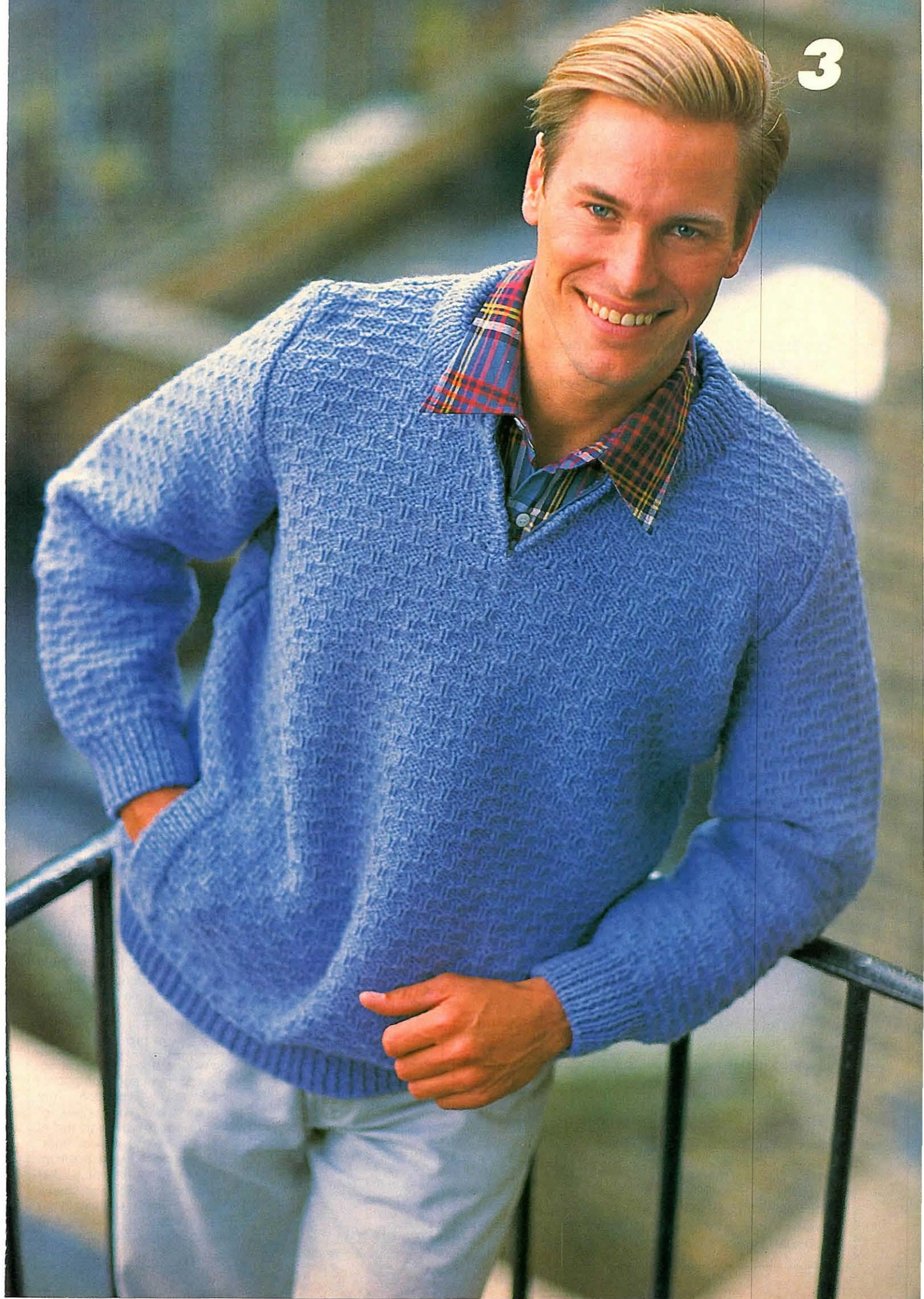
SLEEVES

Push 45 [49, 49, 53, 53] Ns at centre to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Cont in patt and shape sides by inc 1 st at each end of every 12th row until there are 59 [63, 65, 69, 71] sts. K 52 [52, 40, 40, 28] rows. RC shows 138.

SHAPE TOP

Cast off 4 sts at beg of next 2

3



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◀31

PATTERN 2

SHAPE TOP

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 88 [88, 96, 96] sts rem, then on every row until 64 sts rem. Cast off 4 sts at beg of next 6 rows. Cast off rem 40 sts.

CUFFS

With carriage at right and using MC, cast on 64 [64, 68, 68] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Transfer sts for st st. With P side facing, replace 90 [90, 94, 94] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 2 rows. Cast off.

COLLAR

With carriage at right and using MC, cast on 160 [164,

168, 172] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 26 rows. Using MT-1/MT-1, K 26 rows. Using MT/MT, K 28 rows. RC shows 80. Do not break yarn. Using WY, K a few rows and release from machine. Using a 3 1/4 mm needle, pick up sts below WY. Using a 3 3/4 mm needle, cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side, sleeve and collar seams. Set in sleeves. Sew cast on edge of collar into position with seam at centre back.

◀34

PATTERN 3

rows. Dec 1 st at each end of every row until 31 [35, 37, 41, 43] sts rem, then on every foll alt row until 9 sts rem. Cast off.

POCKET LININGS (MAKE 2)

Push 21 Ns at centre to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Cont in patt (starting with 5th patt row), K 38 rows. RC shows 40. Using WY, K a few rows in st st and release from machine.

WELTS

With P side facing and using 4 1/2 mm needles, pick up 85 [89, 93, 97, 101] sts along lower edge. With K side facing and using MY, K 1 row, inc 7 sts evenly. 92 [96, 100, 104, 108] sts. Work 16 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With P side facing and using 4 1/2 mm needles, pick up 45 [49, 49, 53, 53] sts along lower edge of sleeve. With K side facing and using MY, K 1 row, dec 3 [5, 3, 7, 5] sts evenly. 42 [44, 46, 46, 48] sts. Work 16 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join shoulder seams. With P

side facing and using 4 1/2 mm needles, join in MY and pick up and K 30 sts up right neck edge, 31 [31, 33, 33, 35] sts across back neck, dec 1 st and 30 sts down left neck edge. 90 [90, 92, 92, 94] sts. Work 19 rows in K 1, P 1 rib. Cast off in rib.

FRONT OPENING BORDERS (MAKE 2)

With P side facing and using 4 1/2 mm needles, join in MY and pick up and K 48 sts along front opening and neckband edge. Work 2 rows in K 1, P 1 rib. Cast off in rib.

POCKET BORDERS

With P side facing and using 4 1/2 mm needles, join in MY and pick up and K 36 sts along inner edge of pocket opening. Work 7 rows in K 1, P 1 rib. Cast off in rib.

MAKING UP

Sew side edge of pocket linings to rem edge of pocket openings. Backstitch the upper and lower edges of pocket linings through the st loops to wrong side of front. Slip st rem edge in position. Catch down ends of pocket borders. Join side and sleeve seams. Set in sleeves. Fold neckband in half to inside and slip st in place. Sew in zip fastener.

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,
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12114

QUESTION TIME

Christmas is coming! You have this wonderful knitting machine, so how about using it to knit some Christmas presents? What could be more acceptable than to receive a gift, especially made by a friend. This makes something seem very personal and a special treasure.

Pat Coulston

I am sure lots of you have been to the knitting machine shows and also have been on club visits to machine knitting centres and have stocked up with loads and loads of yarn? Well, now is the time to really use them. Why not take one style, one garment shape and use this all the time, but use different yarns to create a totally different look for each garment?

If you have a charting device, you are in luck as you can easily use the one style with different yarns. This will make the presents all dissimilar, but you will get quicker and quicker as you become more and more familiar with the style.

I must agree that, sizes are always a problem. If you can, get hold of a favourite jumper (or whatever) from the recipi-

ent and do all the measuring yourself. It is always better to do this than to trust people with a tape measure, as they do tend to wear rose coloured spectacles when measuring themselves!

Turn this garment inside out, lay it flat and then measure it. You will then get the ease that the person likes, which really has nothing to do with their bust or chest size.

Also when tackling a skirt, do not take the wearer's word, the chances are that the measurement they give you for the waist, hips (especially the hips!) and length, is what they think is their size. Try to get hold of one of their actual skirts (that they like) and measure it for yourself.

Be wise – perhaps now is not the best time for experimenting with unusual yarns,

patterns, punchcards and so on. Use what you know works well and don't be tempted away from it, if you want to save time and temper!

Suppose you are going to knit six different garments, all in the same style, why not knit all six backs, then twelve sleeves and finally six fronts – this is so much quicker since you can concentrate on each section (like organising your own cottage industry!).

If you have a motor, (to speed things up) why not be completely original and knit your wrapping paper, using up all your odds and ends of fine yarn? How about knitting cords, using gold lurex, for the tying up of the parcels? Look back in previous magazines and you will find knitted leaves and holly. Jazz them up with sequins and use them to decorate the parcels.

TO KNIT A CORD

Cast on over three to five needles (using 'e' wrap or a latch tool) and knit a few rows. Set the machine to slip one way and knit back, then just go backwards and forwards. Where the row 'slips' across you will get a float, which will pull the knitting tight at the

back and make the cord. A claw weight helps. Decorate the start and finish with beads. How absolutely wonderful to receive such a present, which will mean so much because you have taken such trouble and care over it.

Here is another idea for presents. I have a friend by the name of Jane Thomas who has a superb machine knitting shop in Clevedon, Bristol and she supplies gift vouchers. Why not buy these to give to machine knitting friends as a present – they would be much appreciated. The vouchers can be obtained direct from Jane (in any denomination, for example, £1, £2 and so on) at Caffle Crafts, Unit 2, Clevedon Craft Centre, Moor Lane, Clevedon, Avon BS21 6TD. There is a bonus to this – no postage is charged and included with the voucher will be a price list, so that the friend can select a present for herself, at her leisure.

Another lovely present to give a friend would be a year's subscription to *Machine Knitting Monthly*, *Modern Knitting* or *To&Fro*. That would be a present that lasts right till next Christmas!

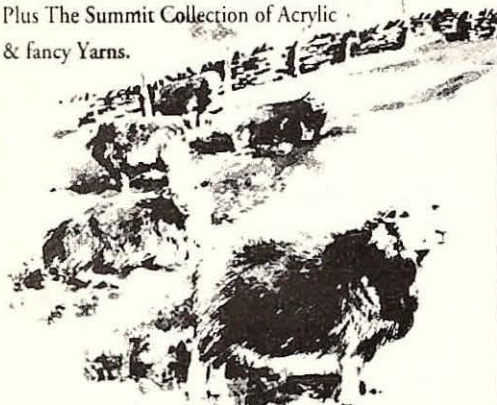
The Woolleys

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LATCH ON

MORE PUNCHCARD MOTIFS

Last month I was talking about motifs knitted in a band across a garment. This month I have been using punchcards to work **single motifs**.

Joan Lafferty

As I said last time, I felt like a beginner all over again when using the Brother 836 (punchcard) machine after the 950i electronic one. So I had to learn (remember?) how to do single motifs. It's not all that difficult when just putting one motif on the front of a garment, but one particular customer wanted three - one to the left, one centred and one on the right. Of course, the Brother markings on the numbered strip are a great help - one set of 24 stitches marked with a heavy red line and the ones on either side with a thin red line. But I was asked to make a jumper with a 36 inch bust (92 centimetres). Would motifs put to the right and left of the centre look silly, or perhaps cramped? I did what I always do on these occasions. I knitted a back first, using the Knit Leader; in this case I 'marked' the stitches that came opposite the thin red line on either side of '0' in several places up the garment. I also marked the next set of heavy red lines, moving outwards and using a different colour yarn. Then I spread the back out on the table with the punchcards and a good supply of long, glass headed pins.

First of all I counted down the number of rows for the front neck on the Knit Leader, then on the back of the garment, marking with a pin. Next I counted the number of rows for the motifs, noting them on a piece of paper. This gave me an idea of the number of rows in question, then it was a matter of deciding how many rows to knit before commencing the motif. One pin at the top and one at the bottom and that was the middle motif taken care of.

It was immediately obvious that the other motifs would not be suitable on the heavy red lines, they were too near the sides. So it must be the sections to right and left of the centre motif. These particular motifs were only 13 and 19 rows long. Could I be bothered to hand select these? No, I couldn't, although I have done this on occasion, rather than punch a card or draw on the mylar sheet. This method means that I can put a small motif wherever I fancy it, even on a punchcard machine, but not this time. This sounds like a lot of work, but in fact it was much quicker to 'do' the exercise than to write about it. My calculations worked out well, the customer was delighted, as was her grand-daughter when she was presented with the jumper.

I had to do rather more hand work than would have been necessary had I been using a more sophisticated punchcard machine. These come complete with 'point cams', which can be inserted into the needlebed to eliminate the selection of unwanted needles. The Brother 836 selects needles right across the bed, so it is necessary to push back the ones not required. This is partly why I had to do my experiments on the back of the garment; if I could have inserted the point cams I could have had my favourite 'dry run' without any stitches on the needles and judged from that where the motifs should come. In fact I do this a lot when using the electronic machine. I know it is easy enough to instruct the machine where to put the motifs, but I don't altogether trust my own judgement

when it comes to working out the numbers. A 'dry run' saves a lot of unpicking later!

All this experimenting gave me the taste for more single motifs. There is a punchcard which is supplied with some of the Brother machines which I call 'Teddy on a ball' so I decided to put this on the front of a small jumper. I had bought a cone of pale peach which appealed to me in the shop - I try not to give way to these impulses, but this one was so pretty. I imagined that a bright gold teddy would look fine on this, but the peach was too bright, or the gold not bright enough! The teddy vanished into the background. I had knitted the ball as two-row stripes in different colours and even one of these had vanished! This meant I had to Swiss-darn in a darker colour - not a great deal of work since it was only about a dozen stitches. I also Swiss-darned the eyes, ears and mouth, but still the bear was not distinct enough. So, with an end of fine black yarn, I outlined the whole motif in stem stitch. This was fine, in fact it improved the figure no end.

Doubtless someone is saying that they would have undone the whole thing. But by the time the tragedy had struck home, I had knitted the neckband and no way was I going to undo that! In any case, I like a little embroidery - well, that's my story and I'm sticking to it! I had also, of course, 'sealed' the edges of the motif, which was another lot of work I did not wish to undo.

In case any new knitters do not understand what I mean by 'sealing' the edges, let me explain. If you just knit the motif as it is, you will find when it is off the machine that there is a gap between the motif and the background. So before you start, take a couple of ends of main yarn and, as the needles are selected for the motif, lay the end across the needle next to the motif stitch - this will not show on the right side. Since their needles are not selected forward, Silver Reed and Knitmaster knitters hitch the end across the needle next to the one taking the contrast colour on the previous row. There is no need to do this 'sealing' at

each edge of the work, just the one on the carriage side will do. The yarn is carried up each edge of the work and makes a very neat finish on the wrong side.

If you are really not keen on Swiss darning, it is possible to put an eye into the work while on the machine. Before you start knitting, look at the punchcard and decide which needle will knit the eye. Mark the needlebed with an ordinary black pencil above this needle. Then mark the punchcard on the appropriate row. Before you put the punchcard into the machine, note if the stitch above the eye is background or contrast. When you have knitted to the marked row, set the carriage for 'hold', bring forward the 'eye' needle and knit the stitch in the colour of your choice, pushing the needle to hold. Now knit the row; the 'eye' needle will be sticking forward. Cancel the 'hold' button.

From your previous note you know if the stitch above the eye is to be background or contrast. If background, put it back to working position with the transfer tool; if contrast

you need do nothing, the needle is already forward and the hold cancelled. Some knitters prefer not to do the extra work involved, but it is surprising what a difference one stitch makes.

I recently saw a jumper with a line of dancing dollies. Each had a round, blank face. I would love to have put a couple of eyes on them. Even working on every other dolly would have made it look so different - it would have appeared that some were facing forward and some showing the back view. There would be no need to bother with nose or mouth, unless it was a very large figure. If you do a little extra work on the original diagram, you will have the satisfaction of making your own imprint on the garment. I readily admit that I cannot draw a design, but very few garments I knit have motifs that are exactly like the one I was following.

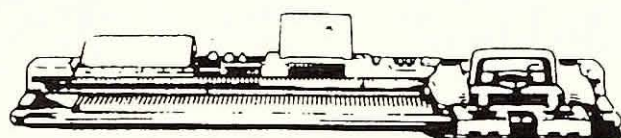
Finally, if you are knitting for profit, don't forget that you should acknowledge the source of your picture, even if it is you, yourself!

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If you own a Brother, you have an excellent technical advisory service available at the company's Manchester offices. These extracts are samples of Janet Cooke's friendly advice. Is there a reply here that saves you a letter?

Janet Cooke

INTARSIA

I have owned a Brother 840 for some years. According to my instruction book it has the intarsia facility, but try as I might I am unable to master it.

As I understand it, the placing of the carriage has to be 100% accurate as there is no turning back and yet the needles which have to be moved are hidden from view. What am I doing wrong?

I bought an instruction video and watched it with some friends, but none of us were able to manage it.

Would it be easier if I were to buy an intarsia carriage? Would it work on my machine?

I'm disabled so my machine means a great deal to me and I would dearly love to be able to knit intarsia.

I don't think you are doing anything wrong as it is a little bit tricky to work intarsia this way. An intarsia carriage would make it a lot easier as you will be able to see exactly where you are changing colours. The carriage you will need is a KA8210 for standard gauge machines.

ANOTHER YARN

I bought a Brother knitting machine about four years ago.

I went to evening classes for two or three terms, but I found I did not get enough individual tuition and the class eventually closed.

That was two years ago and although I had bought a ribber and Knitleader in that time, I have hardly touched the machine since. The ribber has never been out of the box but I did make a small garment with the Knitleader. My reason for writing is that I have a lot of acrylic yarn and most of the patterns I have use wool and cotton. Is it possible to substitute?

I'm sorry you're having difficulty with your machine. However, if you continue to use your Knitleader you will be able to substitute your acrylic yarn for the wool or cotton yarns used in the patterns.

Most pattern instructions include a garment shape, if you copy this shape, to the size required, on to your Knitleader sheet and knit your tension swatch with your chosen yarn instead of the yarn used in the pattern, you should be able to produce the garment.

CASTING ON

I have a Brother 950i and have really taken to it. I love my Brother and have the PPD and Knitleader.

However, I am having problems when casting on the rib. No matter what I try, I get a very loopy edge. This is annoying me, as I was getting a good edge on my old machine. My husband has checked the setting-up as I thought that the ribber needed adjusting, but he says that he cannot move it any more. His argument is, that if the rest of my ribbing is right, then I must be doing something wrong with the casting on procedure.

I promise you, I am following the instruction book to the letter. At my knitting club, the teacher suggested that I might have the ribber carriage set incorrectly, but I have checked that I have this correctly set. I have tried using the fine needle bar, but it still does not work. I do not put the weights on for the circular rows, but this

does not do any good. It is set on No 2. I would be grateful for any suggestions please.

Another problem is that, using a four-ply wool, I was trying to make a lace matinee coat but the stitches would come off – not on every row or in the same place. I have checked that bar with the sponge, as suggested, but that is alright; I have checked my needles, they are alright; I have adjusted weights as I may be using too heavy a weight. This is a pattern that I have put into the PPD from one of the magazines. It is very frustrating as the last lace pattern was another that I had put into the PPD and after a few false starts I made a really lovely summer top.

I am really addicted to my 950i and all the gadgets and was pleasantly surprised as to how quickly I was able to use them, especially the PPD. I think that the lace carriage is brilliant (when I am using the built-in patterns!).

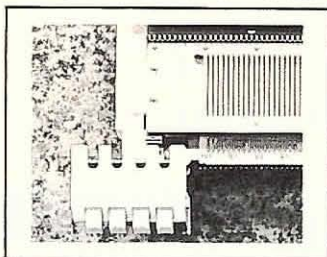
Because a comb has to be hung into the cast-on edge of a rib, the knitting becomes stretched. However, you can **cast on differently to achieve a better edge.**

Cast on the zig-zag row and hang comb (make sure comb is hung in between main bed needles and opposite ribber needles). Disconnect ribber carriage, move it across and back to drop ribber stitches. Start again with a cast on zig-zag row, then circular rows and complete your rib. When work is removed from machine, pull the loop of yarn (not the tail) on the cast-on edge to tighten.

With regard to your lace problem, the weight you should be using is a single bed cast-on comb with a claw weight at each end. Without the comb, the weight is uneven and if you are using your ribber comb, this is too heavy. The tension used should be one whole number tighter than the tension used to knit stocking stitch with the same yarn.

If you have a query regarding your Brother machine, then you can write direct to Janet Cooke at Jones+Brother, Domestic Division, Shepley Street, Audenshaw, Manchester M34 5JD.

LUCKY DIP



Roll up, roll up, as they say at the fairground, for this month's prize in the Brother Lucky Dip. Cards have indeed been 'rolling in' from Brother knitters across the land who are taking this chance to win one of the super accessories which Brother has kindly donated. Don't miss your chance – someone has to be lucky and it might be your turn!

Your November card will go in the draw for a single-bed colour changer – the KHC-820A, selling at £99. This accessory fits all the Brother standard gauge punchcard and electronic machines and speeds up those changes of colour when you knit stitch patterns like Fair Isle, lace, slip or tuck using up to four colours.

For your chance to win, write your name and address on a postcard with NOV in the top left-hand corner and send it to Lucky Dip, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Cards must arrive by the closing date, November 30th and the first card drawn is the winner.



LITTLE
GIFTS

LITTLE GIFTS

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COLOUR PICTURE page 49

Desk Top Organiser Page 55

Trinket Boxes Page 54

Little Animals Page 46

Pencil Tops Page 47

COLOUR PICTURE page 56

Covered Coat Hangers Page 56

Don't throw away your empty coffee and jam jar lids or your used felt-tip pen lids, let Jane Platt show you how to make them and even your tiniest yarn oddments into beautiful gifts. She has begun with a few basic ideas which have been developed and combined to make a selection of highly original and attractive presents for all ages.

MACHINES

Suitable for any standard gauge machine with Fair Isle facility. These items were designed on a Toyota 858 using the basic punchcard 2 for some (used courtesy of Aisin UK Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED). Punch this card if necessary using the supplied chart. For other models we suggest you substitute a similar pattern recommended for your machine.

ABBREVIATIONS

alt	alternate	NWP	non working position
cm	centimetre(s)	Ns	needles
g	gram(s)	patt	pattern
K	knit	rem	remaining
in	inch(es)	st(s)	stitch(es)
MT	main tension	WP	working position

TENSION

14 stitches and 19 rows to 5 cm, 2 in square knitted plain (tension dial approximately 5). MT used for all designs unless otherwise stated.

KNITTING NOTES

The following cast-on/cast-off methods are used both for speed and because edges are either hidden inside made-up item or yarn ends pulled to gather up edge.

QUICK CAST-ON

(Used throughout). Carriage at right. Tension dial set to MT. Use the quick cast-on method. Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push rem Ns between left and right into WP. K 1 row. Carriage at right. Cont as given. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts, or for a straight edge pull yarn end to remove any slack and fasten off. See patt for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-OFF

Carriage at right. Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread sewing needle with long length of matching yarn. Knot to right-end st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull rem end to gather up sts. See patt for which is required.

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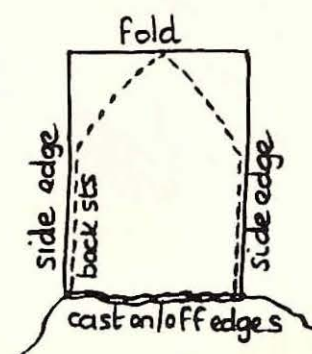


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1) Leaf Shaping



FLORAL HAIR BANDS

Brighten up plain elasticated hair bands with these pretty floral decorations.

SIZE

Flowers approximately 4 cm (1 1/2 in) diameter.

MATERIALS

Elasticated hair bands.

Oddments of 4-ply yarn for flowers, green for leaves, yarn or embroidery thread for flower centres.

Darning needle and a long-eyed sewing needle.

FLOWER

Quick cast-on with chosen colour, pushing alt Ns to 17 at left and 18 at right of centre 0 to WP. 35 sts. K 20 rows. Break yarn, thread through darning needle and remove sts from needlebed.

LEAVES (MAKE 2)

Quick cast-on with green, pushing 6 alt Ns to WP. 11 sts. K 24 rows. Break yarn and complete as for flower.

TO MAKE HAIR BAND

FLOWER

Fold in half lengthways with right side inside and side edges tog and pin. Tightly pull yarn at one end to gather edge and oversew sides tog. Fasten off and turn to right side. Tightly pull up rem yarn end and sew to hold. Flatten with gathered centres tog. Sew centres tog.

PETALS

Divide circle into number of petals required (see diagram) with pins. Beg at flower centre, work a line of tiny gathering sts along one pinned line across front and back, bringing needle back up through

centre. Pull sts tight to gather and shape petal. Now wrap yarn over gathering and bringing needle back up through centre, pull tight and sew to secure. Rep until all pinned lines worked. By changing number of gathering lines you can change flower shape. More petals will produce a smaller flower.

CENTRE

Embroider centre with French knots worked with yarn or embroidery thread.

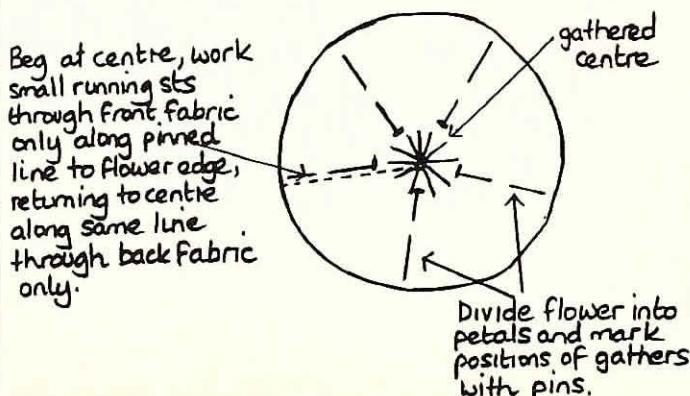
LEAVES

Fold leaf in half widthways with right side inside and cast-on/cast-off edges tog. Pin edges. Work tiny backstitches as shown in diagram to shape leaf. Turn to right side and push out tip. Pull up one yarn end at leaf base and fasten off. Rep with rem yarn end and oversew edges tog. Sew base of leaves to flower back, placing one on each side.

ASSEMBLY

Using matching yarn, sew centre back of flower to hair band, working sts around and not through hair band. This allows flower to be moved around hair band once wrapped around pony tail.

2) Shaping Flower Petals



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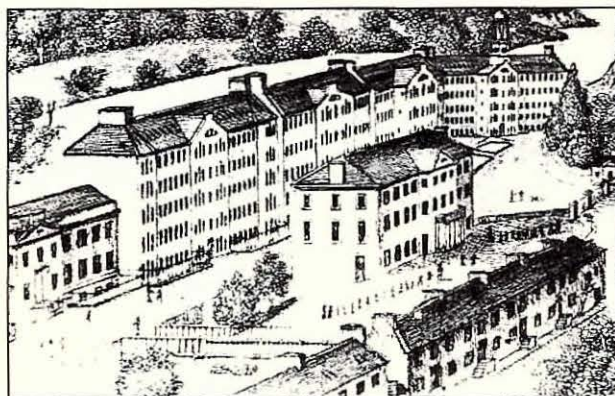
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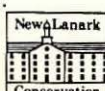
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FINGER PUPPETS

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SIZE

5cm (2 in) long.

MATERIALS

Oddments of 4-ply yarn in appropriate colours.

UHU glue and scraps of grey and red felt for robin and bat.

Embroidery thread or yarn to work features.

Tiny amount of mohair or white yarn to make rabbit's tail.

KNITTING NOTES

Finish all knitted pieces by breaking yarn, threading end through darning needle and removing sts from needlebed.

BODY (SAME FOR ALL)

Quick cast-on using stated colour, pushing 9 alt Ns to WP. 17 sts. Using MT-4, K 6 rows. Using MT, K 34 rows. Using MT-4, K 6 rows. Quick cast-off for gathered edge.

TO MAKE BODY

Make as described for hair band flower, pushing gathered centres tog with finger to make a double thickness body.

ear outermost and body seam running down mouse underside. Embroider pink nose at gathered top of body. Work straight st below nose down seam, with a few sts at base for mouth. Work 3 sts on sides of face for whiskers and 2 tiny eyes. Fasten off yarn end at one end of tail and sew other to top of back of body.

BAT

Work and make up body in black as above. Work ears in black as for mouse.

EMBROIDERING FEATURES

Embroider features using long-eyed sewing needle. Knot yarn end and pull in between double knitting of body so that knot is anchored firmly out of sight. Fasten off yarn by turning body inside out and working a few sts on reverse side.

WINGS (MAKE 2)

Using MT-4, quick cast-on with black, pushing 8 alt Ns to WP, (15 sts), but leave rem Ns in NWP. K 10 rows in mock rib. Push rem Ns to WP. Using MT, K 12 rows. Quick cast-off for straight edge.

MOUSE

Work and make up body in appropriate colour as above.

EARS (MAKE 2)

Quick cast-on with pink, pushing 4 alt Ns to WP. 7 sts. K 4 rows. Quick cast-off for gathered edge.

TAIL

Cast on 2 sts. Using MT-4, K 30 rows. Quick cast-off for gathered edge.

TO MAKE BAT

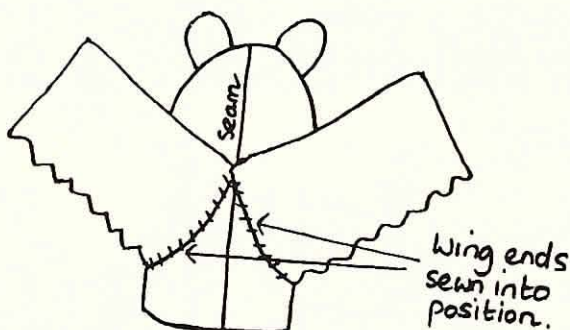
Make ears as for mouse and sew to top of head either side of gathering with seam running down bat's back. Embroider red and grey eyes and a red mouth. Cut a circle of grey felt using pinking shears and a new 10p piece as a template. Glue to bat's stomach. Fold wings in half along picot edge with cast-on/cast-off edges tog, right side outside. Oversew all edges tog. Pin wings to bat's back as shown in diagram and sew ends in place.

TO MAKE MOUSE

Tightly pull up both yarn ends of ears. Fasten off one end and sew other gathered edge to mouse's head with K side of

DOVE

Work and make up body in white as above. Work three white wings as for bat, one of which will become the tail.



3) Positioning of Bat Wings.

TO MAKE DOVE

Make wings as for bat but slightly pull yarn ends at top edges. With body seam on underside, sew wing ends to top of body, just below head shaping, 2 cm (3/4 in) apart. Make tail but pull yarn ends very tight to gather top edge. Sew to back of body. Embroider gold beak at centre of head gathering, working sts on top of each other to shape beak. Work eyes at each side and gold feet on body underside with 3 sts for each foot (see picture of robin).

ROBIN

Work and make up body in brown as for dove.

WINGS (MAKE 2)

Using MT-4, quick cast-on with brown, pushing 6 alt Ns to WP, (11 sts), but leave rem Ns in NWP. K 6 rows in mock rib. Push rem Ns to WP. Using MT, K 8 rows. Quick cast-off for straight edge.

TAIL

Quick cast-on with brown, pushing 3 alt Ns to WP. (5 sts). K 16 rows in cord knitting (including slipped rows). Quick cast-off for gathered edge.

TO MAKE ROBIN

With body seam at centre front, embroider beak, eyes and feet on body front as described for dove. Make up wings as for dove and sew to body sides. Pull up and fasten off one yarn end of tail. Sew other end of tail to back bottom of robin with rem yarn end. Make chest from red felt as for bat.

RABBIT

Work and make up body in appropriate colour as above.

EARS (MAKE 2)

Work as for mouse's ears, but K 8 rows.

TO MAKE RABBIT

Embroider features as for mouse. Make and attach ears as for mouse. Roll up a tiny ball of mohair or white yarn. Sew through ball several times to hold firm and sew to back of rabbit.

OCTOPUS

Work and make up in appropriate colour as above.

LEGS (MAKE 8)

Quick cast-on with body yarn, pushing 2 alt Ns to WP. (3 sts). K 30 rows in cord knitting (including slipped rows). Quick cast-off for gathered edge.

TO MAKE OCTOPUS

Pull up and fasten off one yarn end of every cord. Pull up and sew rem ends equally spaced around open end of body, 1 cm (3/8 in) from edge. With seam at centre back, embroider eyes on body sides with grey and black.

TO MAKE TOY VERSIONS

Make up finger puppets as above but attach tails (if applicable) last. Stuff body. Run a

gathering thread around bottom edge of body with double matching yarn. Pull up tight and fasten off. Sew tail to gathering if applicable.

CHRISTMAS TREE ORNAMENTS OR KEY FOBs

Make up toys. Sew a loop of shirring elastic or cotton to head or back to hang ornament over tree branch. Use narrow ribbon or strong thread for loop to make a key fob.

REMOVEABLE PENCIL TOP DECORATIONS

MATERIALS

Off-cuts of wadding; UHU glue; used felt-tip pen lids which will fit over ends of pencils and inside finger puppet bodies.

TO MAKE

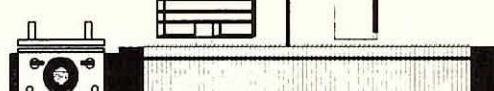
Cut a strip of wadding with width equal to length of felt-tip pen lid. To calculate length of wadding required, wrap strip around lid and cut when thick enough to pad finger puppet. Cut more lengths of wadding for more pencil tops at this stage. Place a line of glue down length of lid and rewrap lid with wadding. Glue wadding in place and bind tightly with yarn to hold firm. Trim wadding neatly back to lid opening. Push lid on to pencil and then push inside finger puppet so that bottom of lid is just inside body. Excess glue on top surface of wadding will help to stick finger puppet in place. Gather bottom edge of puppet with double yarn to close around lid opening and hide wadding. Hang the decorated pencils on the Christmas tree as extra little gifts using removable cotton loops sewn into finger puppets.

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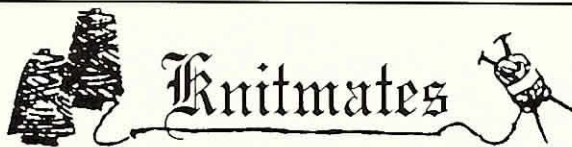
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WALL PLAQUE

Make this pretty vase of flowers to hang on a wall. Instructions are included to make a personalised version for a bedroom door or to give to a special friend or relative. The idea has also been adapted into a teddy bear version for a child.

SIZE

18 cm x 15 cm (7 in x 6 in).

MATERIALS

Oddments of 4-ply yarn in four colours for flowers, green for leaves and rust for vase.
Piece of stiff card the size of template; stuffing.

FLOWERS

Work and make up 3 flowers in each colour as described for hair bands, embroidering centres with a single green French knot.

LEAVES

Work and make up 2 green leaves as for hair bands.

VASE

Quick cast-on with any waste yarn, pushing alt Ns to 22 at left and 23 at right of centre 0 to WP. 45 sts. K 4 rows with WY, 110 rows rust and 4 rows in WY. Quick cast-off for straight edge.

TO MAKE PLAQUE

Cut template from stiff card. Fold vase fabric in half with WY edges and right side tog. Pin all edges tog. Place cardboard on to fabric with curved edge next to fold and straight edge along first row of rust. Trace curved edge with tailor's chalk. Backstitch along marked curved line. Turn to right side. Insert cardboard pushing all fabric edges to same side of cardboard so that flat side can rest against wall when hung. Add extra stuffing to bulky side to make smooth and rounded. Tuck in WY edges at straight edge of cardboard and neatly oversew to form top of vase. Arrange flowers and leaves around top of vase allowing some to protrude beyond edge. Catch in place. Make a 3 cm (1 1/4 in) chain st loop and sew to top back for hanging.

PERSONALISED PLAQUE

Personalise this plaque with the recipient's name which could read 'MUM', 'GRANNY' or 'AUNT'.

MATERIALS

Same as for wall plaque but just two colours for flowers. 8 black sequin flowers, 8 tiny green glass beads, black cotton thread and a fine sewing needle to work flower centres. A small piece of tissue paper and gold metallic thread or embroidery silk to embroider name (or use fabric paint).

FLOWERS, LEAVES AND VASE

Work and make up vase, making 4 of each flower and 8 leaves as for wall plaque.

FLOWER CENTRES

Bend sequin petals inwards to give more shape. Thread needle with black cotton thread. Secure at centre of flower, thread on one sequin and one green glass bead. Take needle back through sequin and flower centre. Fasten off securely so that glass bead holds sequin firmly in place.

Arrange flowers and leaves across vase top as shown in picture and sew in place.

NAME

Either write free-hand or trace letters of required name from a newspaper or magazine on to tissue paper to fit space available. Pin tissue paper to vase so that lettering is in correct position. Using gold thread or embroidery silk, embroider lettering on to knitting through tissue paper. We used chain st. When complete, carefully tear away tissue paper using a needle point. Alternatively paint on name with fabric paint.

Make a hanging loop as for wall plaque.

TEDDY BEAR PLAQUE

MATERIALS

Oddments of 4-ply yarn in Blue, Pink, Navy and Orange. Cardboard as for wall plaque; stuffing; 25 cm (10 in) of 2.5 cm (1 in) wide ribbon for bow; cotton thread to sew ribbon.

FACE

Work as for wall plaque vase using blue.

EARS (MAKE 2)

Work as for hair band flowers working 14 rows blue and 6 rows pink.

MUZZLE

Quick cast-on with blue, pushing alt Ns to 27 at left and 28 at right of centre 0 to WP. 55 sts. K 24 rows and make quick cast-off for straight edge.

NOSE

Quick cast-on with navy, pushing 11 alt Ns to WP. (21 sts). K 14 rows. Break yarn, thread end through darning needle and remove sts from needlebed.

EYES (MAKE 2)

Quick cast-on with orange, pushing 8 alt Ns to WP. (15 sts). K 6 rows orange and 2 rows navy. Break yarn and finish as for nose.

BACK REST PAD

(Used to tilt base of head forward.)

Work as for eyes in plain blue.

TO MAKE UP

FACE

Follow instructions for flower vase.

EARS

Follow instructions for hair band flowers, adding a little stuffing to stiffen them and omitting petal shaping. With pink inner ear uppermost, backstitch through ear around perimeter of pink. With straight edge of face forming top of head, pin ears behind

top corners (see picture) and sew in place.

MUZZLE

Make as for ears, stuffing lightly and omitting backstitching. Pin and sew to face.

NOSE

Make as for muzzle but stuff firmly and sew to gathered top of muzzle.

EYES

Make as for nose. Add a couple of white sts to pupils and sew to face at either side of muzzle.

MOUTH

Embroider smiling mouth on underside of muzzle with navy chain st.

BACK RED PAD

Make as for eyes. Sew to bottom back of face so that half of pad shows.

BOW

Cut a 5 cm (2 in) piece from ribbon length and leave. Fold rem ribbon in half, right side tog and backstitch ends, close to edge, to make a loop. Turn and flatten loop with seam at centre underside. Fold under long edges of rem ribbon length, wrap around centre of bow loop and sew ends in place at back. Sew centre back of bow to back rest pad.

HANGING LOOP

Make a loop for hanging as for wall plaque.

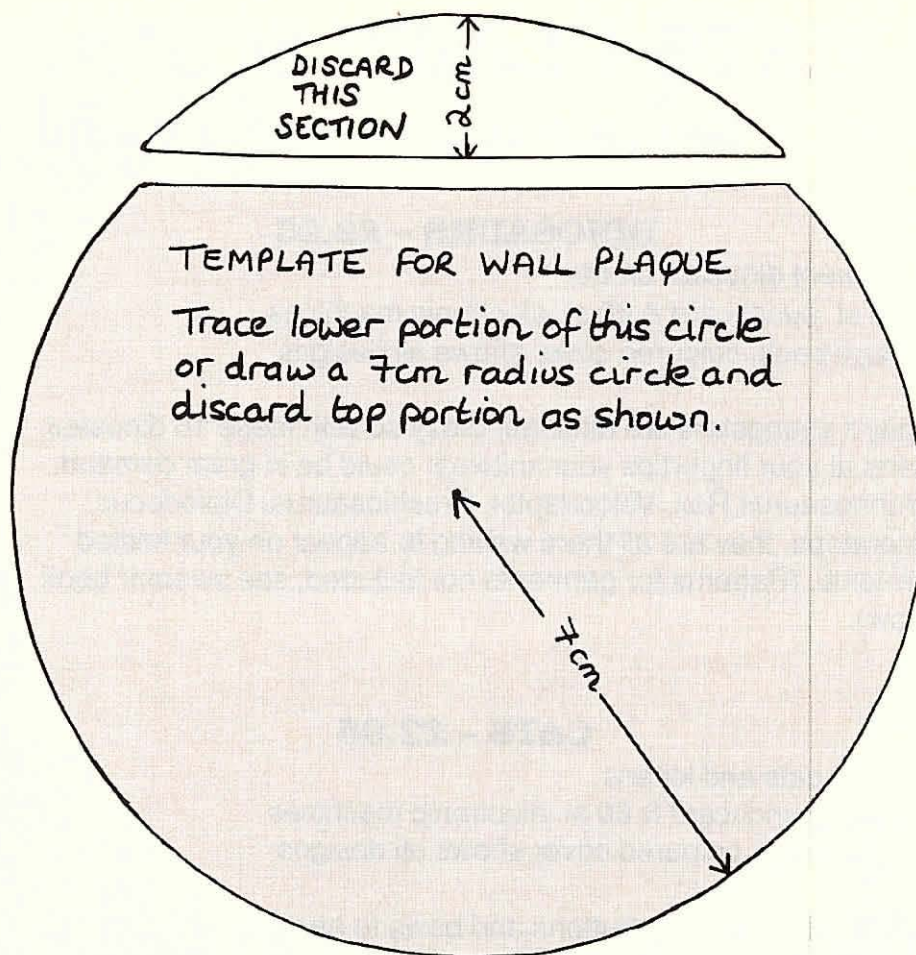


DIAGRAM OF WALL PLAQUE TEMPLATE

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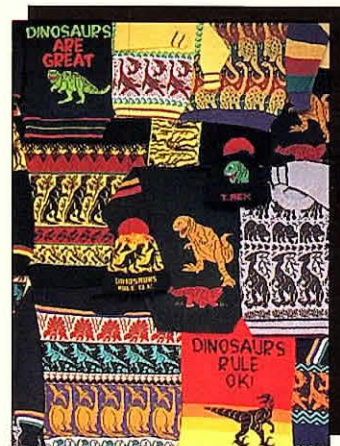
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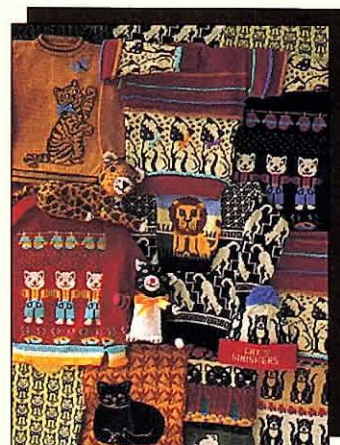
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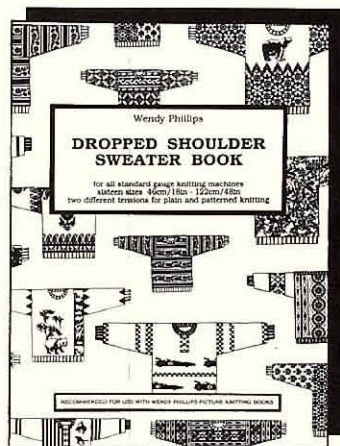
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Wendy Phillips uses an easy to knit dropped shoulder pattern with round neck to illustrate most of the knitted designs in her two books featured above. Now, for the benefit of the many knitters who like to reproduce Wendy's very saleable designs, she has produced her dropped shoulder sweater pattern in a range of sizes to suit the entire family. With instructions for plain and patterned knitting, plus lots of ideas for putting designs on garments, this is a book you will turn to time and again.



TO ORDER – write to Wendy Phillips stating which books you require. Print clearly your name and address and make your cheque or postal order payable to Wendy Phillips.

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PRICES INCLUDE POST AND PACKING (outside U.K. add 70p per book. Sterling only).

SEND TO: Wendy Phillips, P.O. Box 5, Windermere, Cumbria LA23 3AN

DRESS

BACK (SKIRT)

Push 85 Ns at left and 84 Ns at right of centre 0 to WP. 169 Ns. Push alt Ns to NWP. Using MC, cast on by hand. Set RC at 000. Using MT-3, K 5 rows. Push Ns from NWP to WP. K to row 14. Make hem by placing loops from cast on edge on to alt Ns evenly along the row. Programme 'three bears' patt into machine and lock on first row. Set RC at 000. Using MT, K 1 row MC, 2 rows A, 1 row B. Release patt and knit 'three bears' in C as continuous repeat patt. On completion of patt, cont in st st. K 1 row B, 2 rows A, 11 rows MC. RC shows 44. Remove work on to WY.

BACK (BODICE)

Push 35 Ns at left and 35 Ns at right of centre 0 to WP. 69 Ns. With wrong side of work facing, place on to these Ns the last MC row worked on skirt, gathering evenly. Set RC at 000. Using MT and MC, K 1 row. Make a row of holes by placing every 3rd st on to adjacent N. All Ns in WP. K to row 21. Cast off.

SHAPE SHOULDERS

Cast off 8 sts at beg of next 2 rows. 53 sts. K 1 row. Make row of holes as before. K to row 41. Cast off.

FRONT

Work as for back.

SLEEVES

Push 30 Ns at left and 30 Ns at right of centre 0 to WP. 60 Ns. Push alt Ns to NWP. Using MC, cast on by hand. Set RC at 000. Using MT-3, K 5 rows. Push Ns from NWP to WP. K to row 14. Make hem by placing loops from cast on edge on to alt Ns evenly along the row. Set RC at 000. Using MT, K 1 row. Make row of holes by

PARTY TOGS FOR TEDDY

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Bramwell Fine 4-ply.

A small amount in White (MC), Red (A), Emerald (B) and Yellow (C).

Short length of narrow elastic (approximately 25 cm, 10 in).

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

MEASUREMENTS

To fit 46 cm, 18 in teddy or doll.

DRESS

Hem to shoulder 23 cm, 9 in.

Sleeve seam 6 cm, 2 1/2 in.

PANTS

Completed length 15 cm, 6 in.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

placing every 3rd st on to adjacent N. All Ns in WP. K to row 21. Cast off.

PRESSING

Follow instructions on cone band.

MAKING UP

Join shoulder and neck seams. Set in sleeves matching centre to shoulder seams. Join sleeve and side seams. Twist or plait A to make cord 60 cm, 24 in for neck. Thread through row of holes starting at centre front. Make cord 82 cm, 32 1/2 in for waist. Thread through row of holes starting at centre front. Make 2 cords 44 cm, 17 1/2 in for sleeves. Thread through row of holes.

PANTS

KNIT 2 SIDES ALIKE

Push 43 Ns at left and 44 Ns at right of centre 0 to WP. 87 Ns. Push alt Ns to NWP. Using MC, cast on by hand. Set RC at 000. Using MT-3, K 5 rows. Push Ns from NWP to WP. K to row 14. Make hem by placing loops of cast on edge on to alt Ns evenly along the row.

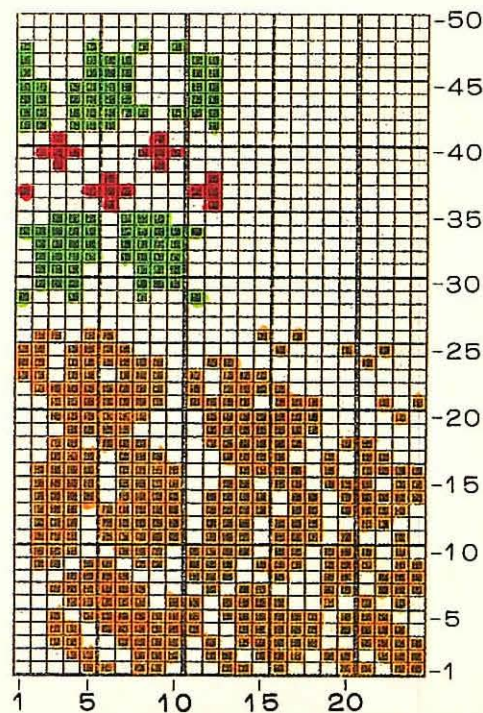
PRESSING

Follow instructions on cone band.

MAKING UP

Stitch centre front seam to top of leg (where shaping took place). Turn and stitch waistband (fold at point where MT changed to MT-3 on last 8 rows). Stitch centre back seam leaving opening for elastic. Stitch both leg seams. Thread elastic through waistband and join ends. Close opening. Twist or plait A to make 50 cm, 20 in cord for each leg. Thread through row of holes.

Teddy's party togs were designed by Wendy Phillips and modelled by one of her Lakeland bears. The 46 cm, 18 in tall bears cost £44 each plus £4.50 p&p and there is a book of knitted clothes patterns for them (or dolls of the same size) called 'Small World' at £3.99. Both are available from Wendy Phillips, PO Box 5, Windermere LA23 3AN.



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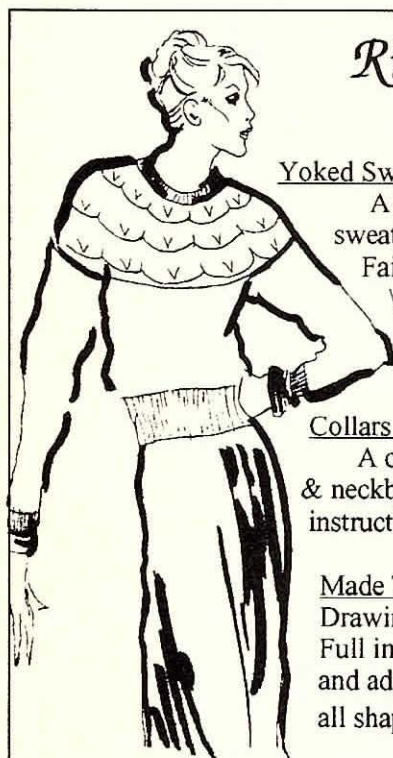
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TRINKET BOXES

Cover your coffee and jam jar lids to make pretty boxes for jewellery and trinkets.

SIZE

8 cm (3 in) diameter x 5 cm (2 in) high.

MATERIALS

Oddments of 4-ply yarn in two colours. We used a random yarn for the contrast colour of one box and matching colours for floral decoration.

Stiff cardboard, 500g coffee jar lid or similar for base of box.

Jar lid of same diameter for box lid or stiff card and a piece of wadding if not available.

Matching felt to line box.

UHU Glue, beads and glitter thread for flower centres.

KNITTING NOTES

FAIR ISLE PATTERNING

We used Toyota punchcard 2 standard card as shown or make your own selection.

BASE COVERING

Quick cast-on with main yarn, pushing alt Ns to 30 at left and 31 at right of centre 0 to WP. (61 sts). K 40 rows in Fair Isle patt with main and contrast yarn. Break contrast and make a quick cast-off with main yarn for gathered edge.

BOX BASE

Fold base covering in half with right side inside and side edges tog. Pin sides. Pull yarn at one end to gather sts tight and backstitch side seam. Turn to right side. Pull cover over coffee jar lid so that gathering lies at centre of lid forming the underside of box base. Remove any slack from rem edge of covering without gathering and fasten off. Tuck this edge inside lid. Push prepared cardboard liner inside lid, felt side uppermost so that covering is held firmly and neatly in place. If you have over-trimmed cardboard, glue the inside of coffee jar lid to hold cardboard in place.

LID COVERING

Work as for base covering but work only 24 rows in Fair Isle patt.

FLOWER AND LEAVES

Work one flower and 3 leaves as for hair bands using same or matching yarn.

TO MAKE CARDBOARD LINERS

Cut two circles from stiff cardboard using coffee jar lid as a template. Cut one extra circle if you don't have a jam jar lid. Trim one cardboard circle so that it can be pushed snugly inside coffee jar lid. Take care not to jam cardboard inside lid whilst checking fit and beware of over-trimming as this will be used to hold knitted covering in place. If you are using a jar lid or box lid, trim rem cardboard circle in same way to snugly fit this lid or, for a cardboard lid, glue 2 rem cardboard circles tog without trimming. Glue one side of both cardboard circles on to felt and cut out. For cardboard box lid only, glue a layer of wadding to rem side of double cardboard circle.

BOX LID

Make jam jar lid up in same way as base. If you are making a cardboard lid, pull lid covering over cardboard liner with felt side uppermost and wadding next to gathered centre. Pull up rem edge of covering leaving a small circle of felt showing and fasten off.

HINGE

Place lid on base, matching side seams. Sew base to lid at seams to make a hinge.

DECORATION

Make flowers and leaves as for hair bands, embroidering flower centres with French knots of yarn and glittery thread worked double or sew on small beads. Sew flower and leaves to gathered top of lid.

DESK TOP ORGANISER

Combine all the ideas above to make this highly original desk top organiser. The tree trunks hold pencils or knitting implements, the tree stump pot holds paper clips or pins and the little mouse makes a novel pin cushion for your darning needle or safety pins or a fun decoration.

MATERIALS

Oddments of 4-ply in dark brown, mid-brown and grey for base and trees; light-brown and pink for mouse; pale yellow, gold and green for primroses. Stiff cardboard as for wall plaque for base. Kitchen towel cardboard tube 4.5 cm (1 3/4 in) in diameter and 23 cm (9 in) long for tree trunks; 500g coffee jar lid or similar; brown felt for tree stump; tiny amount of stuffing for mouse.

FAIR ISLE PATTERNING

Use punchcard 2, same as for trinket box.

BASE

Work as described for wall plaque vase using dark brown. Make up in same way omitting stuffing. The flat side will become underside.

TREE STUMP

Work and make up as for trinket box base using dark brown main and mid-brown contrast, purl side of knitting as right side and brown felt.

TREE TRUNKS

(Where row counts vary for taller tree trunk, figure is given in brackets.)

Quick cast-on with grey yarn, pushing alt Ns to 22 at left and 23 at right of centre 0 to WP.

(45 sts). K 20 [28] rows plain grey, Fair Isle patt 40 [50] rows with grey and mid-brown contrast, 20 [28] rows plain grey. Quick cast-off for straight edge.

TO MAKE TREE TRUNKS

Cut cardboard tube into two lengths measuring 10 cm (4 in) and 13 cm (5 in). A bread knife and breadboard is a very safe and simple way to do this. Using purl side of knitting as right side, fold covering in half lengthways with right side inside. Oversew side edges tog and turn to right side. Pull covering over cardboard tube. Push plain grey end of covering down through inside of tube and out other side. Oversew ends tog matching seam. Adjust covering so that patterning covers outside of tube and plain grey lines tube.

make up 6 leaves, 2 per flower as for hair bands.

MOUSE

Work and make up mouse as described for finger puppet toy.

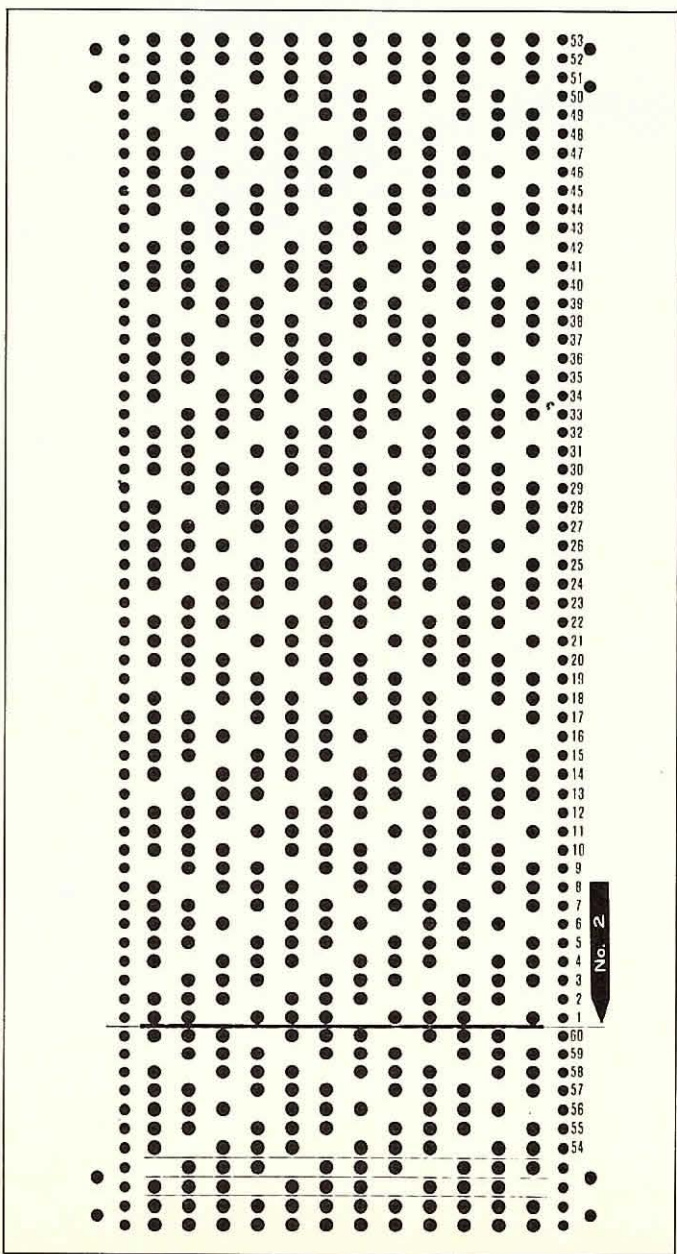
ASSEMBLY

Pin tree stump and trunks to organiser base, with straight edge of base and tree trunk and stump seams at back. Oversew all pieces in place. Catch stump and trunks tog where they touch for support. Sew mouse to one side of organiser base and flowers and leaves around stump.

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FLOWERS AND LEAVES

Work and make up 3 flowers in pale yellow as for hair bands, embroidering centres with gold yarn. Work and



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Mary Slater wrote to us from Australia and sent these two covered hangers which we knew would make attractive and useful gifts or bazaar donations.

These soft padded hangers are ideal both for hanging knitwear, as they prevent those stretch marks at the shoulders, or for any garment that might slip off an ordinary hanger. They are also very economical to make as they use up your leftovers. Here are Mary's patterns for them which are quick and easy to knit on any chunky machine.

BLUE COAT HANGER

I made this on my bulky machine – the Singer 155 – and used Card 1, locked. The yarn was 12-ply or three strands of 4-ply.

Cast on 27 – 0 – 28 e-wrap.
* Knit 2 rows stocking stitch, 8 rows slip stitch. Repeat from * making 6 ridges and finish with 2 rows stocking stitch. Cast off. Sew to padded coat hanger and trim.

LACE COAT HANGER

This time I used 8-ply yarn or two strands of 4-ply and TD.0 on my bulky machine. Each hanger takes 3½ metres of insertion lace – with holes down the centre – cut into

three equal pieces.

Cast on 19 sts, e-wrap. Knit 3 rows. Hang the lace on every fifth needle, 3 times,

L L L

4-1-4-1-4-1-4 (19 sts)

picking up two holes each time from the lace. Knit 2 rows. (I bring all needles forward on the lace row.)

Repeat these 3 rows until all the lace has been used. The lace will form pleats. Leave enough yarn each end to sew up. Mattress stitch to padded coat hanger and trim.

This pattern was given to me so I do not know its original source. It was for hand knitting but I adapted it for my machine and it could easily be used on standard gauge as well.



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This month Ann writes about her VIDEO COURSE No. 2

"DO YOU GET THE MOST OUT OF YOUR MACHINE? CAN YOU KNIT TUCK, SLIP, KNITWEAVE OR PUNCH LACE? DO YOU HAVE PROBLEMS WITH TENSIONS?"

Knitting machines can knit a range of stitches, in a wide range of yarns, and an infinite number of garment sizes. Yet many knitters get frustrated. They have problems with tension swatches and sizing, and find it difficult to progress beyond stocking stitch and Fairisle.

My video Course No. 2 "Punchcard Knitting and the Charting Device" will get you over these hurdles.

The Course starts with **Fairisle** knitting, and includes all the detail necessary for those who've never used a punchcard before. As well as how to **knit Fairisle**, we look at the **controls** on the **card reader**, the **position** of the **pattern repeats** on the **needlebed**, how the carriage and the card work together during pattern knitting, and the principles underlying the **memory row** (Silver and Knitmaster machines) and the **selection process** (Brother and Toyota machines).

The **double length** switch, **locking the card** during pattern knitting, **correcting the pattern** after unravelling and freeing a jammed carriage, **punching extra cards**, and how the punched rows relate to the **row numbers** on the card are all included. You gain a thorough understanding of how the punchcard functions.

The lessons on **tuck**, **slip**, **knit weave** and **punch lace** teach you not only how to knit these stitches, but also **what they are**, how the **pattern relates** to the **punchcard**, what the **limits** to each **stitch** are, and how to decide **which cards** are suitable for **which stitch**.

By now you have probably spent at least 10 hours at your machine, and have a number of lovely samples which you will be eager to use for garments. So now all you need to know to do this is how to use your **Charter (Knitradar, Knitleader, Knit Tracer)**.

First, we knit a **tension swatch** in **tuck** stitch, ready to knit a **round-neck sweater** in **tuck** stitch following the **Charter**. I teach you how to **draw the block**, beginning first with a working sketch which you then draw to scale. Next, we set up the charter according to the measurements of your tension swatch. I teach you how to select and insert the **stitch scale**, how to set the **row tension control**, and how to feed the block into the charter. We then do a few simple exercises without any knitting on the machine to see how the charter functions.

You knit the sweater learning how to **read and follow the charter**, including when **shaping the armholes, neckline and shoulders**. You also learn the **holding position** for **tuck** stitch, and matching the **pattern** when dividing the knitting for the **neck**. I recap on my **Golden Rule** for round necks (which ensures they go over the head!) and you learn how to apply it while following the charter. Finally, when the garment is finished, you learn the points to check if something has gone wrong and it isn't the right size - though this shouldn't happen if you follow the Course correctly!!

Courses 1 & 2 of my Open Learning system give you a very solid foundation for your knitting. They take you from being a non-knitter to knitting 3 garments, a roundneck in stocking stitch (on No.1), in tuck stitch (No. 2), and a V-neck in Fairisle (No. 1). You've also learnt all the other stitches your main carriage can knit and how to use your charter. Many knitters fear their charter, believing it to be complicated. But, once taught how to use it in a logical step-by-step fashion, they find it easy, and that it sets them free to knit what they want in the yarn and stitch that they have chosen.

Why not make this the year you learn to use your machine to the full with my Course No. 2? I have just reduced the price of Course No. 2 by over £5, and I am offering it at a further discount of £5 in conjunction with this advertisement. Just mail me the Coupon above by the date shown.

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4 PLAIN AND PURL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Forsell's Double Knitting Pure New Wool.
2 x 500g cones in Hollyberry (MY).

GARMENT WEIGHT

Finished garment in first size weighs 600g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 120 [130, 141] cm, 47 1/2 [51 1/2, 55 1/2] in.
Length to shoulder 60 cm, 23 1/2 in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 30 rows to 10 cm, 4 in measured over garter stitch pattern after steaming and pressing (tension dial approximately 10••••).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 140 [152, 164] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4••••/MT-4••••, K 28 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT-••••, K 2 rows. Release card. Using garter carriage and MT, set RC to 156. Cont in garter st. K 156 rows. RC shows 000. Cast off.

SLEEVES

With carriage at right and using MY, cast on 60 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4••••/MT-4••••, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using

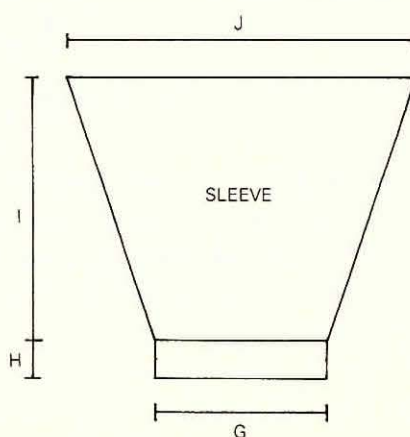
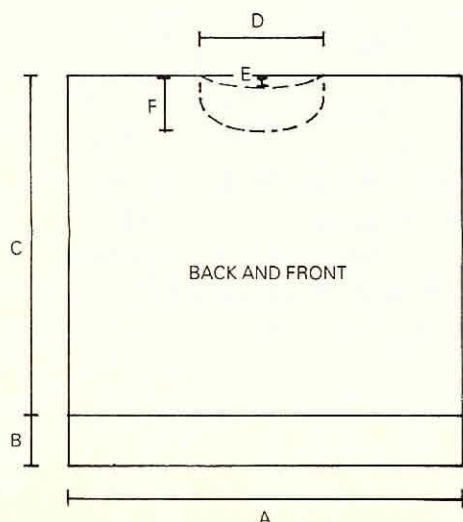
MT-••••, K 2 rows. Release card. Using garter carriage and MT, set RC to 120. Cont in garter st. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 76 sts, then on every foll 4th row until there are 124 sts. K 2 rows. RC shows 000. Cast off.

NECKBAND

With carriage at right and using MY, cast on 140 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4••••/MT-4••••, K 16 rows. Transfer sts for st st. Using MT-••••, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measure-



- A = 60.5 [66, 71] cm
- B = 7.5 cm
- C = 52.5 cm
- D = 18 cm
- E = 1.5 cm
- F = 8 cm
- G = 26 cm
- H = 5.5 cm
- I = 40.5 cm
- J = 53.5 cm



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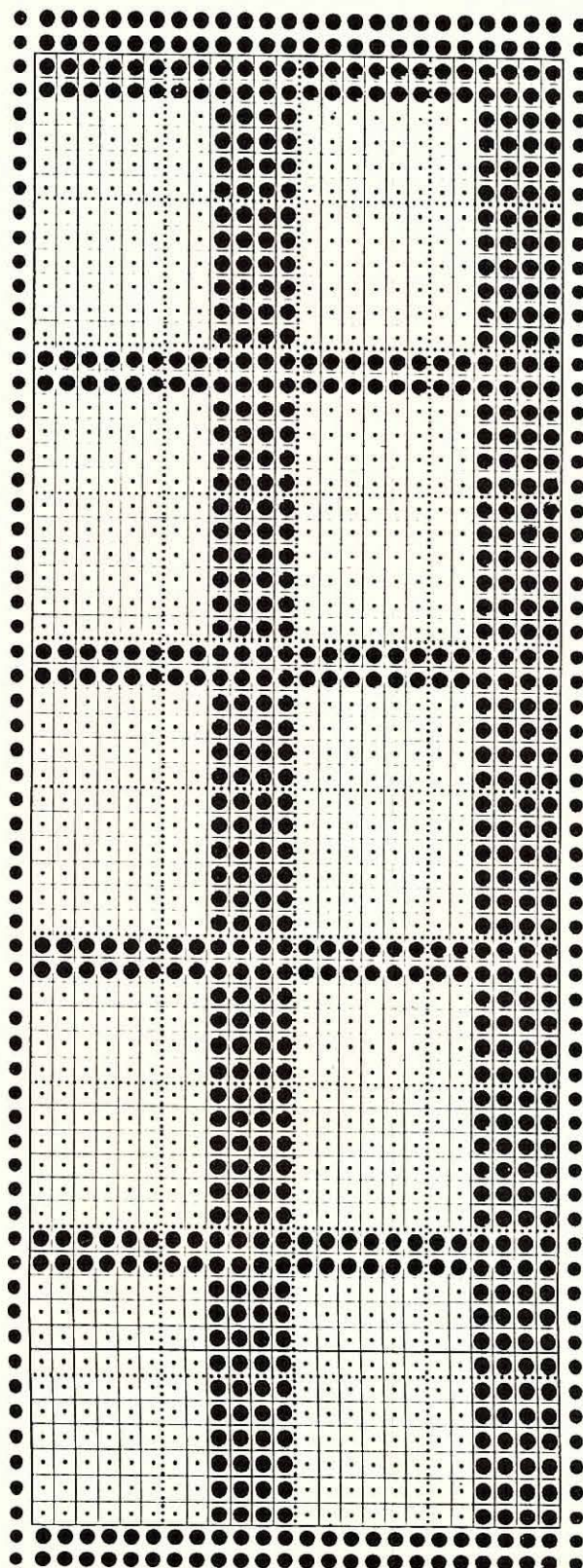
MasterCard

ments given. Press carefully following instructions on cone band.

Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside.

MAKING UP

Make a cut-and-sew neckline using measurements on diagram. Join shoulder seams.

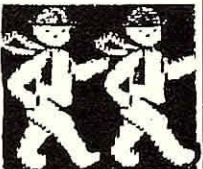


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5 JAZZY JACQUARD

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool.
1 x 250g cone in Kingfisher, Col 1 (used double throughout).
1 x 250g cone in Hollyberry, Col 2.
1 x 250g cone in Black, Col 3.
1 x 240g cone in Baize, Col 4.

GARMENT WEIGHT

Finished garment weighs 500g.

The fibre content of this yarn is Pure New Wool Superwash. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 6.

MEASUREMENTS

Finished measurements of garment:
Bust 104 cm, 41 in.
Length 68 cm, 27 in.
Sleeve seam, excluding cuff 43 cm, 17 in.

TENSION

Fair Isle fabric Knit Tech 207 (BX↔/LX).
Stitch size 5½ back bed/6 front bed.
27 stitches = 10 cm.
112 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast on comb and weights were used throughout.
Blue strippers were used.
RC refers to electronic row counter on box.
2x2 ribs (Cast on 4) are knitted with double yarn, so wind off a small amount of Hollyberry.
Use two strands together of Col 1 Kingfisher (main colour) throughout.
Cut-and-Sew method was used.

Add what	Dot	ENT	R nd	75	ENT
Reader	Card 2 Row 1	ENT	Start pos		ENT
Alter		ENT	Cast on		ENT
Direct		ENT			
E → E 3		ENT			
3 col		ENT			
Add		ENT			
Add what	Dot	ENT			
Reader	Card 3 Row 1	ENT			
Alter		ENT			
Direct		ENT			
E → E 3		ENT			
Direct OK		ENT			
4 col		ENT			
Knit Tech	207	ENT			
Enlarge/position	NO				
All st patt		ENT			
Form	NO				
L nd	75-	ENT			

BACK AND FRONT ALIKE

No strippers. Handle down.
Set Ns on front bed as program, i.e. from 70 to left of centre to 70 to right of centre.
* Put pushers on front bed to rest position.
Follow instructions on screen, i.e. locks GX/SX.
Select for 2x2 rib.
Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

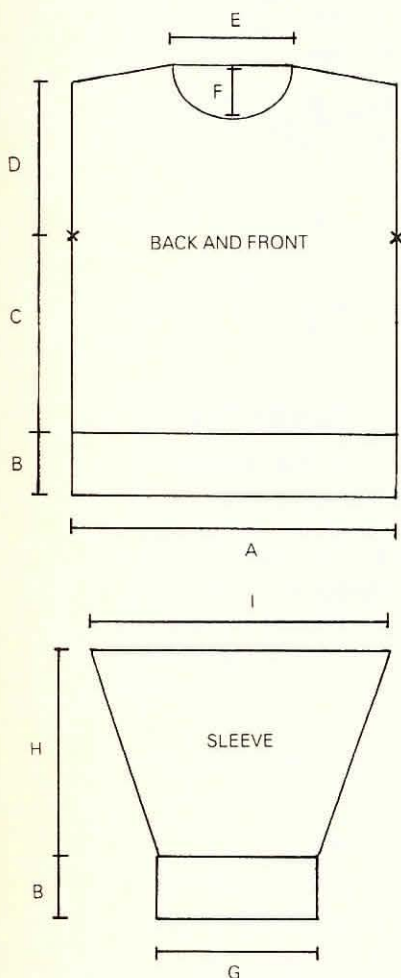
THREAD MACHINES

Thread yarns from left to right as follows:
Col 1 Kingfisher (two strands together)
Col 2 Hollyberry
Col 3 Black
Col 4 Baize

SWITCH ON ELECTRONICS

PROGRAM

progr		ENT
Erase		ENT
Cast on	4	ENT
All st patt	NO	ENT
St patt 'A'	Dot	ENT
Reader	Card 1 Row 1	
Alter		ENT
Direct		ENT
E → E 3		ENT
Direct OK		ENT
Add		ENT



A = 52 cm
B = 10 cm
C = 31.5 cm
D = 24 cm
E = 21 cm
F = 9 cm
G = 25 cm
H = 33.5 cm
I = 48 cm

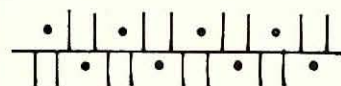


DIAGRAM 1

Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2.

Col 1 (using 2 strands). Knit to left.

Insert cast on comb and weights.

Stitch size 3. Knit to RC 4.

Stitch size 4. Knit to RC 6.

Insert blue strippers. Knit to RC 29. Locks on left.

(Put pushers on front bed out of work.)

Bring intervening Ns on front bed and back bed to WP.

Locks CX/CX, stitch size 5. Knit 2 rows.

Locks N/N, stitch size 5½. Knit 1 row *.

Col 2 single strand yarn.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2, 3 and 4. Press fast forward button >>> to select program on screen.

(This method of selection sets RC 000.) Press 'NO', Start Pos, Press ENT.

ABC button select Patt 'A'. Follow screen, i.e. locks BX↔/LX.

Locks 5½ back bed/6 front bed. Shape by increasing 1 st either end on back bed and front bed (4 sts altog) on next and every 60th row until 75 Ns on left and 75 Ns on right.

RC 000. Knit to RC 648.

Switch off electronics.

Col 1, stitch size 4. Locks N/N, knit to left.

Stitch size 4¾. Knit to right.

Cast off.

SLEEVES

Use 2 strands tog Col 2.

Handle down. No strippers.

Set Ns from 34 to left of centre on front bed to 34 to right of centre.

Switch on box.

Following cast on 4 (2x2 rib) complete rib as for back and front (i.e. from * to *).

Revert to single strand Col 2.

FAIR ISLE FABRIC

Locks 5½ back bed/6 front bed. RC 000. Select Patt 'A' as instructions for back and front.

Increase 1 st either end on back bed and front bed (4 sts altog) on 1st and every 10th



row until there are 130 Ns in WP on front bed. Cont straight to RC 376. Switch off electronics.

Locks N/N, Col 1, stitch size 4. Knit to left. Stitch size $4\frac{3}{4}$. Knit to right. Cast off.

NECKBAND

Using 2 strands Col 2, set for rib as on back using Ns 73 left and 73 right. Knit to RC 37. Locks stitch size 5. Knit 1 row. Locks stitch size $5\frac{1}{2}$. Switch off electronics. Put pushers out of work. Transfer Ns from

front bed to back bed. Black strippers. Locks N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Knit 7 rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing up (Col 2 for welts and neck and Col 1 for main garment).

Steam pieces without allowing the steamer or iron to touch welts.

CUT AND SEW

Neck dimensions. Mark

centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1.5 cm of stitching. Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as with front.

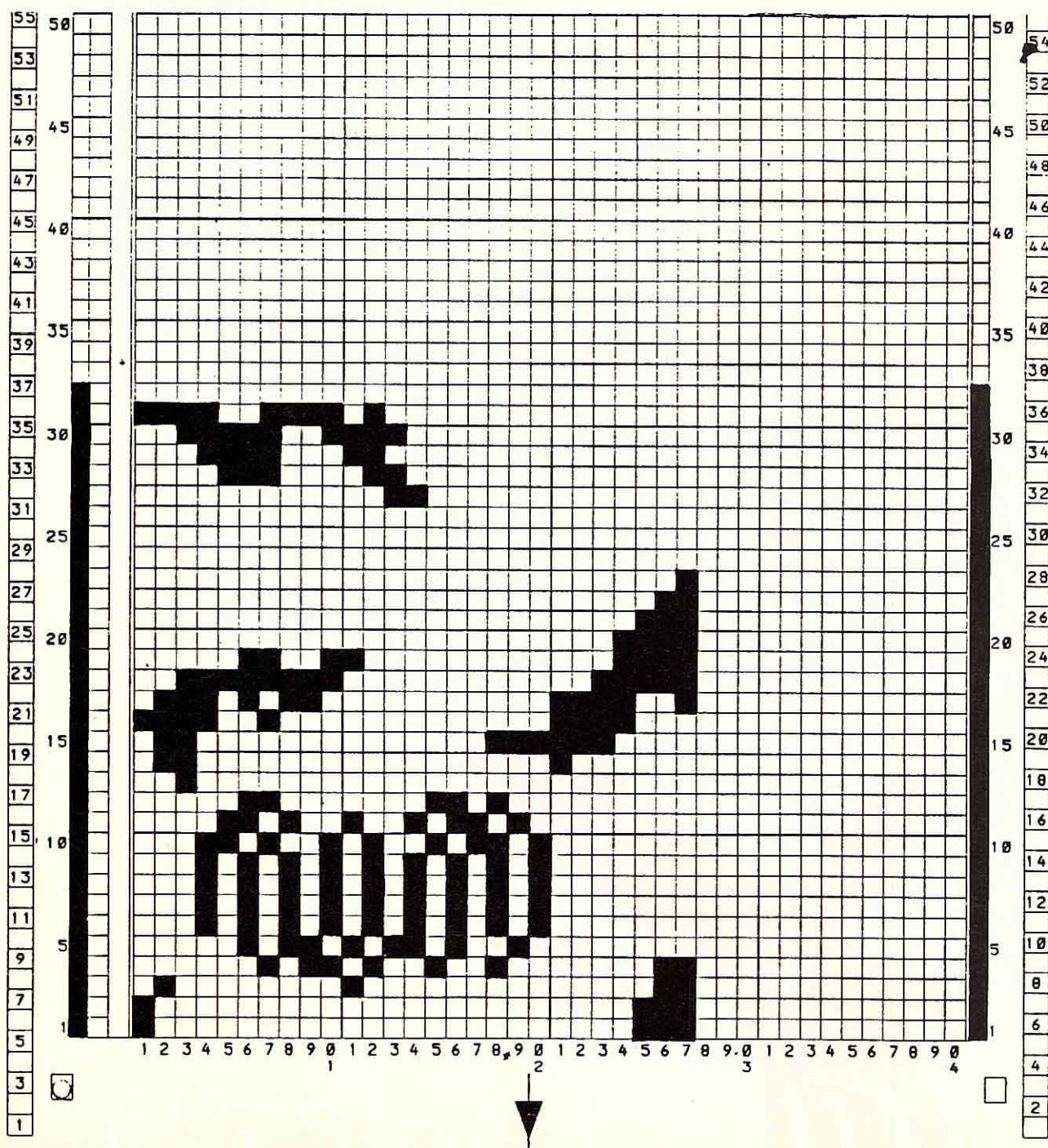
Mark shoulder seams $2\frac{1}{2}$ cm down at armhole edge to 0 at neck to shape the shoulders. Sew right shoulder seams together.

Sew neckband on with right sides tog at WY edge, taking out WY as you sew. Sew left shoulder seams tog with side neckband seam.

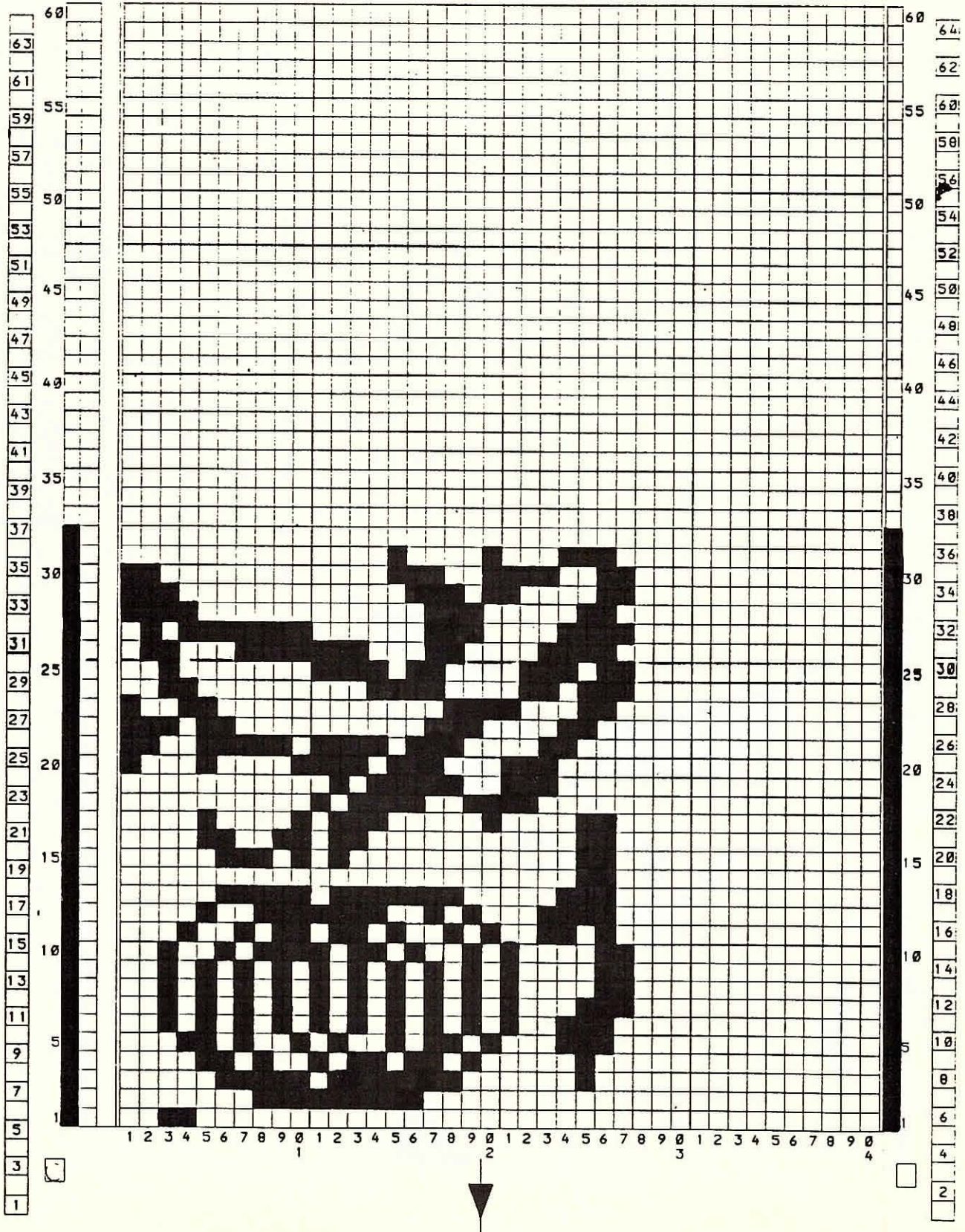
Steam shoulder seams flat. Measure down 24 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam. Sew side seams and sleeve seams tog.

Turn neck to inside and slip stitch down.

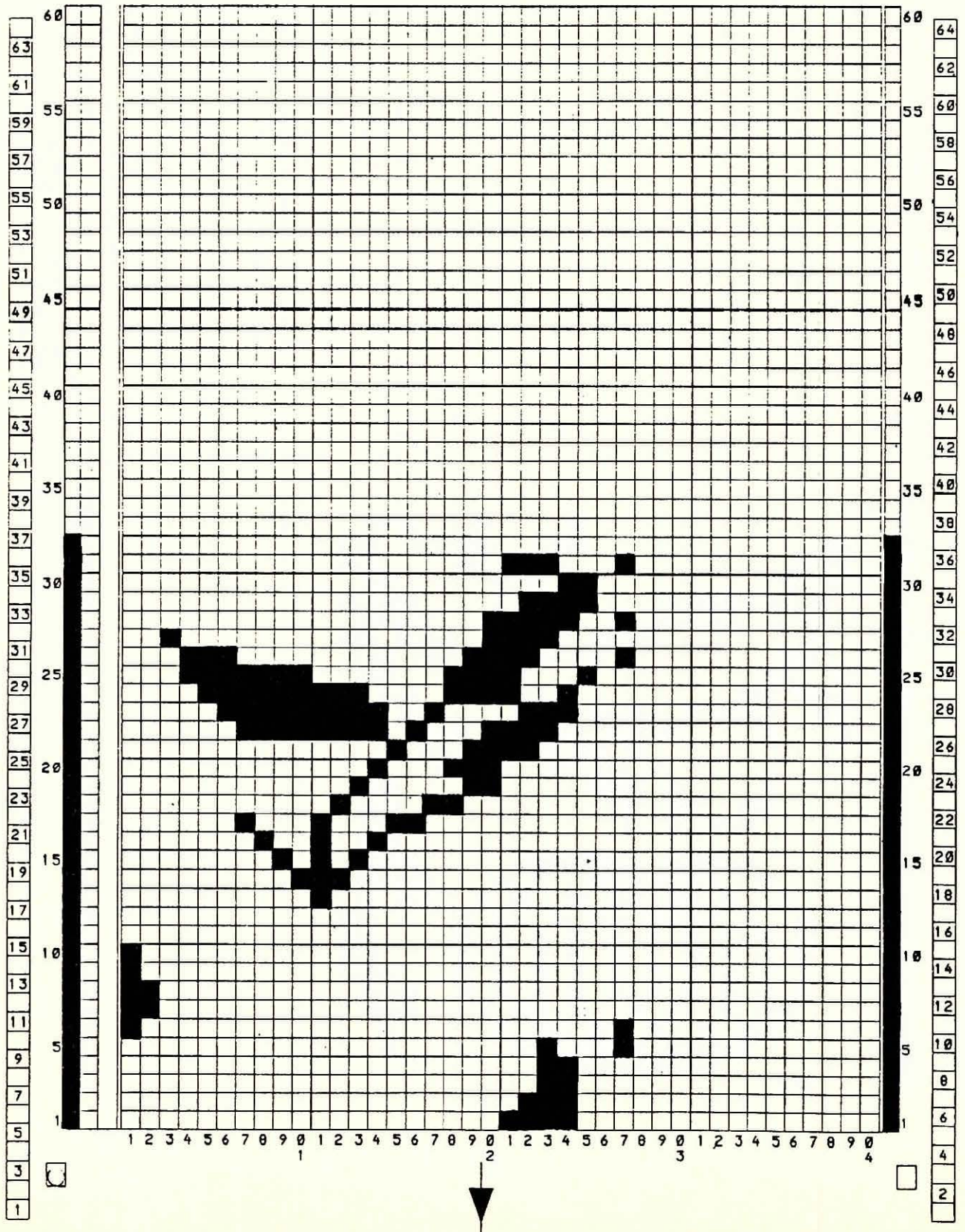
CARD No 1



CARD No 2



CARD No 3



DUOMATIC UPDATE

SKIRT VARIATIONS

This is the last of my three articles about ribbed and pleated skirts. The needle settings for this type of skirt are almost endless so I have not been able to write about them all but I have tried to give you a fairly varied selection. All you have to do now is alter them a little and you can have an 'exclusive' garment.

Hazel Duignan

Samples A and B have been knitted using tuck stitch, which means that the panels will be quite wide (with not so many seams to sew). The stitch pattern in each case is automatic and the skirts can be knitted quite quickly.

SAMPLE A

This is similar to a sample which was shown in the first article in this series, but it has a smaller pleat setting. It is knitted in tuck stitch which gives an almost lacy look. I have knitted it using two strands of Christiana's Braemar (see photograph 1).

Handle down. Push up 50 needles on each bed as for full needle rib. Rack one full turn to the left. Lock set to N/N and stitch size 3/3. Orange strippers. Knit 1 row. Rack one full turn to the right, knit 1 row.

Arrange needles and pushers as in diagram A. Set RC at 000. Set lock to AX←/N, stitch size 3/3, knit to RC 100. Set lock to N/N, stitch size 3/3, knit 20 rows.

I have cast off but if you were making a skirt you could knit the casing for the elastic at this point.

SAMPLE B

This is a variation on the type of pleat used in sample A. Because the pushers are put into working position in pairs, rather than singly, the pleat is slightly more rounded than in sample A. I have not used stitch size decreases to shape the samples, but you could try using stitch size to shape the skirt into more of an A-line. To knit the sample I used two strands of Christiana's Braemar (see photograph 2).

PHOTOGRAPH 1

Push up 50 needles on each bed and make a racking cast-on as for sample A. Set lock to AX←/N, stitch size 3.3. Arrange needles and pushers as diagram B and knit 100 rows. Set lock to N/N, stitch size 3/3, knit 20 rows.

Both samples A and B should be steamed well but not pressed, since pressing would flatten the tuck stitch and the pleat effect.

Sample A was knitted using groups of four needles on each bed and one needle out of work. The out of work needles are opposite the centre of each group of four. Sample B was knitted in the same way, using groups of six and one out of work. You can knit variations of this pattern using groups of needles (even numbers only) of your choosing and arranging the pushers on the back bed as you wish. Use the AX←/N setting.

SAMPLE C (PHOTOGRAPH 3)

This is a six stitch repeat using

the N/N setting. Cast on using a full needle rib cast-on, then transfer as diagram C. Again I used two strands of Braemar.

After transferring stitches, set lock to N/N, stitch size $3\frac{3}{4}/3\frac{3}{4}$, knit 25 rows. Reduce stitch size to $3\frac{1}{2}/3\frac{1}{2}$, knit 25 rows. Reduce stitch size to $3\frac{1}{4}/3\frac{1}{4}$, knit 25 rows. Reduce stitch size to 3/3, knit 25 rows. Transfer to 1x1 rib setting, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 20 rows. Knit casing for elastic as in the first article of this series. I have cast off at this point on the sample.

SAMPLE D (PHOTOGRAPH 4)

This is a 15-stitch repeat. I have again used two strands of Braemar for the sample. I used 60 needles on each bed, set for full needle rib.

Handle down, orange strippers. Set lock to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size $3\frac{1}{4}/3\frac{1}{4}$, knit 1 row. Transfer stitches as diagram

DIAGRAM A



DIAGRAM B

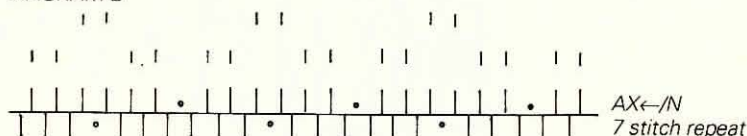


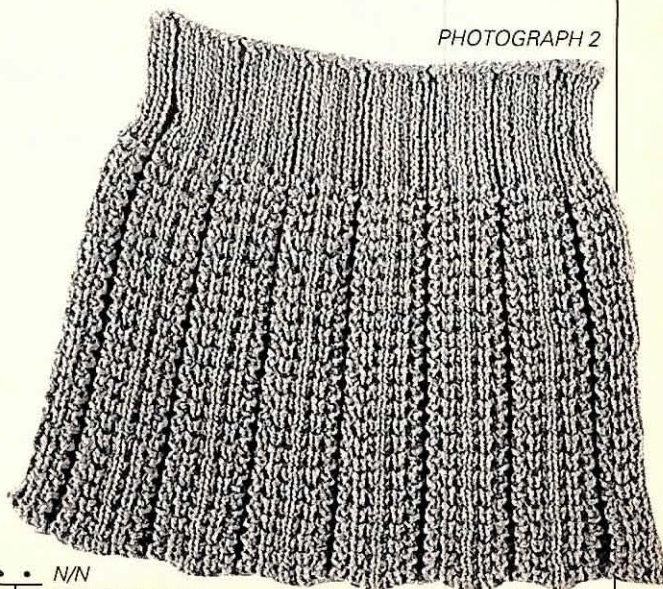
DIAGRAM C



DIAGRAM D



PHOTOGRAPH 2



D. Set RC at 000. Set lock to N/N, stitch size 3¹/₄/3¹/₄, knit to RC 100. Remove from machine on to waste yarn.

This is a true pleat and is therefore more bulky than the other pleats in this series about ribbed skirts. The seams are hidden in the fold of the pleat, which makes for a very neat finish. I think that it looks best if the pleats are

knitted up to the hipline, then joined to a firm basque which is shaped to the waist and shortened at the sides by about 2.5 centimetres, using the short row method. The fabric for the basque needs to be quite firm so that the skirt hangs well. Full needle rib knitted with a small stitch size is fine. I have knitted this using Braemar but two strands of

DIAGRAM E

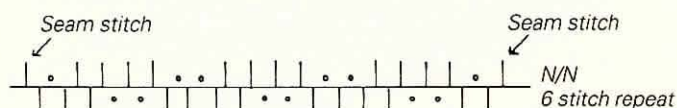


DIAGRAM F

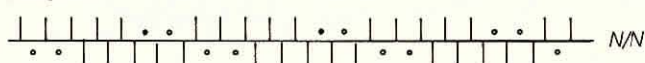


DIAGRAM G

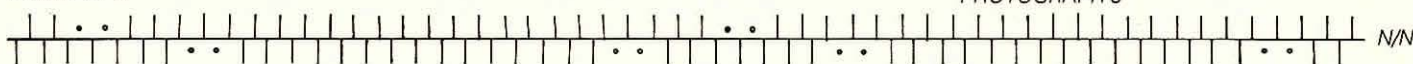


DIAGRAM H1

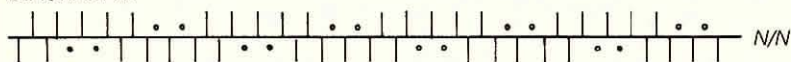
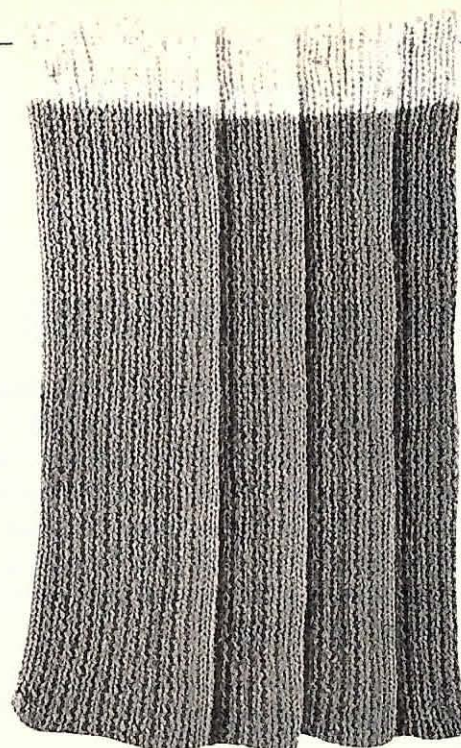
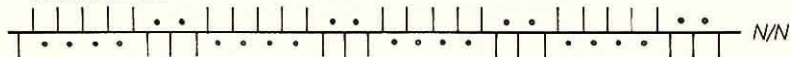


DIAGRAM H2



PHOTOGRAPH 3

Forsell's Pure Wool is good if you prefer a wool knit. Both yarns will knit a warm, hard-wearing garment.

This pleat can be steam pressed. After pressing, carefully unravel waste yarn down to the first row. Then, unravel-

PHOTOGRAPH 4



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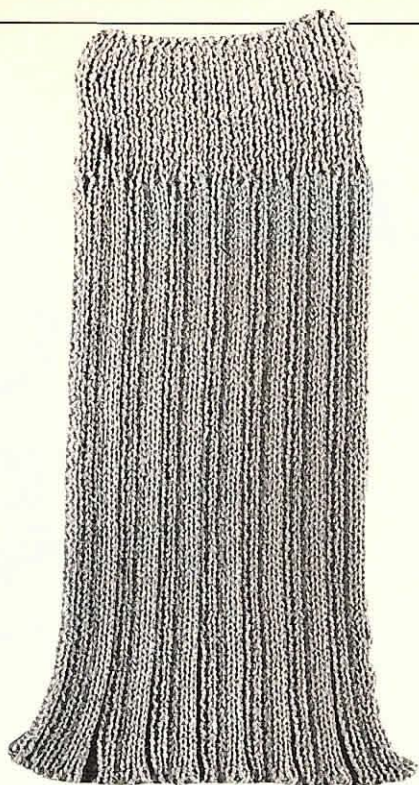
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PHOTOGRAPH 5

ling the first row as you sew, oversee the open loops of the last row knitted in main yarn, keeping the pleat formation correct. This makes a nice neat edging. If you have an overlocker, you can overlock the top of the pleats.

DIAGRAM E

I think that this pattern looks best knitted in a four-ply yarn or three strands of Braemar. It is firm and very warm. I would change to a one by one rib for the basque. Start with a full needle rib, then transfer. Decrease the stitch size every twenty-five rows on your test piece.

DIAGRAM F (PHOTOGRAPH 5)

This is a seven stitch repeat and is not unlike E above. It uses a full needle rib setting.

Set lock to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $3/3$, knit 2 rows. Set lock to N/N, stitch size $3\frac{1}{4}/3\frac{1}{4}$, knit 1 row. Set RC at 000. Set lock to N/N, stitch size $3\frac{1}{2}/3\frac{1}{2}$. Transfer as diagram F. Knit to RC 100. Transfer to one by one setting and knit 20 rows at stitch size $3/3$.

DIAGRAM G

This is a setting which gives the appearance of a box pleat. It is a 26-stitch repeat. Start

with a full needle rib setting, transfer as diagram C and knit as the other samples.

DIAGRAMS H1 AND H2

This rib uses a seven stitch setting.

Cast on for full needle rib. Transfer as diagram H1 and knit to beginning of basque. Transfer to the setting shown in diagram H2, by putting the stitches at the ends of the groups of five from the front to the back bed. Take empty needles to non working position. Reduce stitch size and knit the basque.

These are just a few of the very many needle settings which will give you a rib or pleat suitable for a skirt. Take time steaming and making up and you will have a perfect skirt at very little cost. Chose wool or wool mixture for everyday and a fancy yarn such as three ends of Bonnie's Crepe for a more dressy garment.

I have given instructions for a basque on each sample but there is no reason why you should not knit in the chosen pattern up to the waistband. It is really a matter of whichever suits you best.

I do hope that you will try some of these samples so that, when you need a new skirt or something to wear to a wedding, you can have a beautiful D.I.Y. suit.

Until next time, happy knitting.

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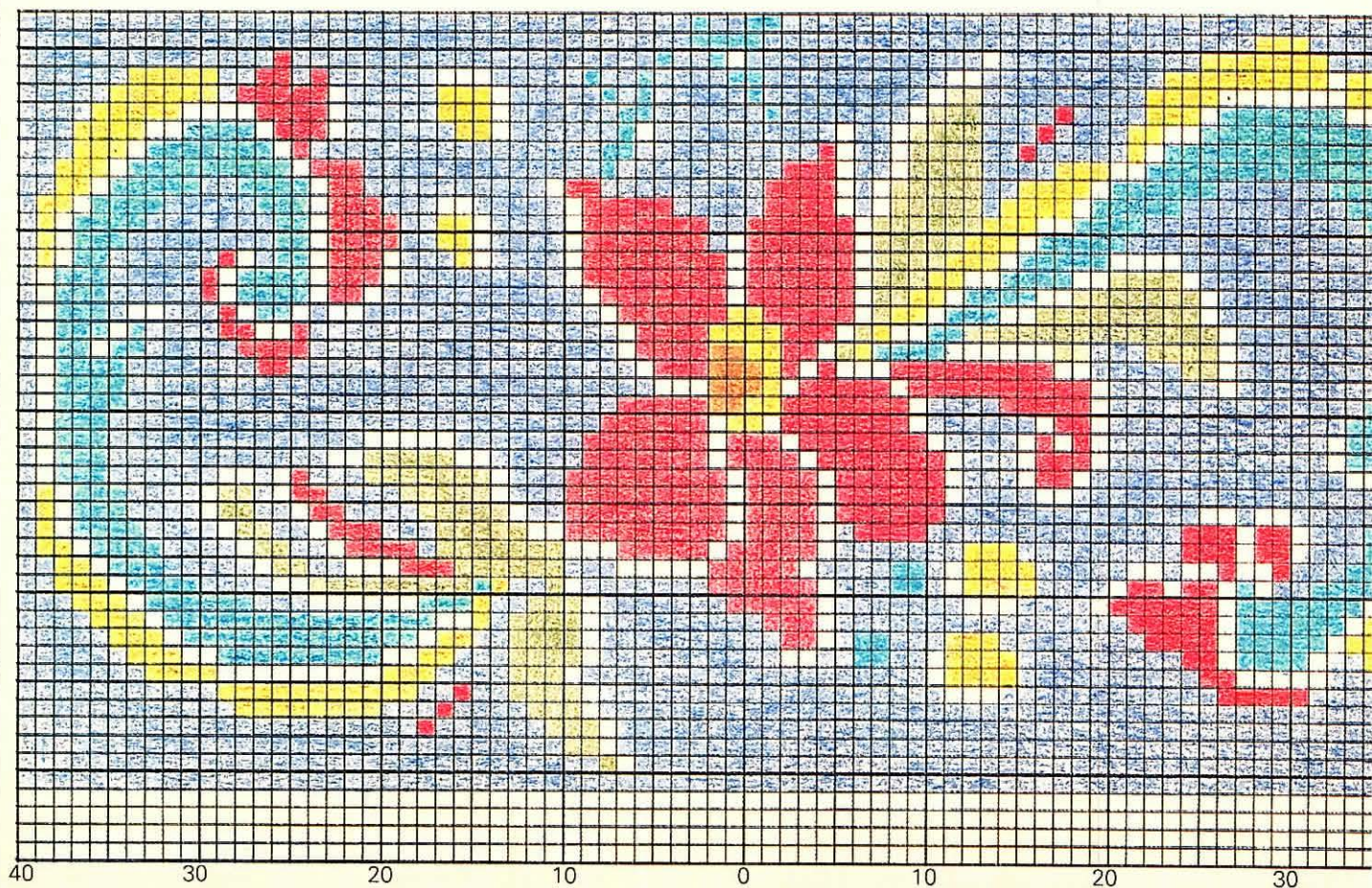
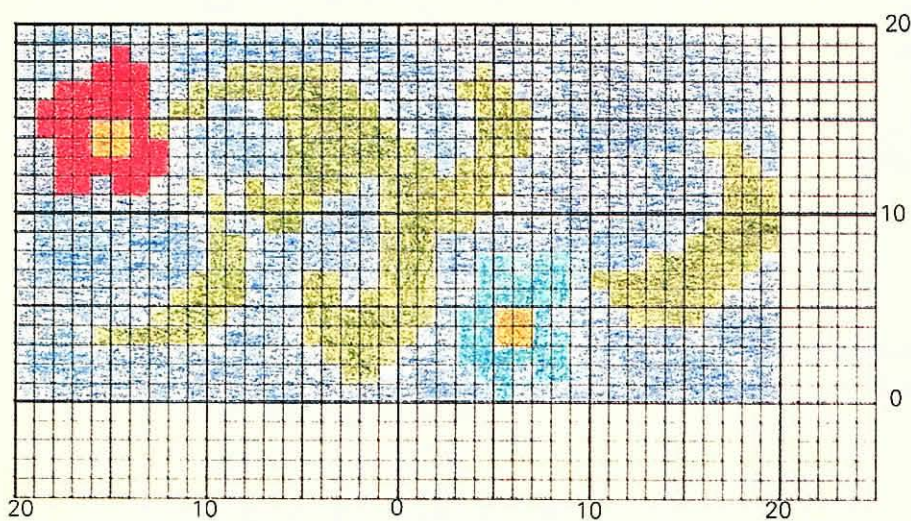
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KNIT, CUT AND SEW WITH PASSAP

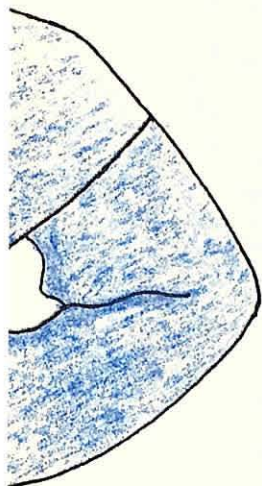
C CREATIVE INTARSIA

'ROSMÅLNING' OR ROSE-PAINTING

This time Terry turns to the colourful simplicity of folk-art for his intarsia designs.



Terry Armitstead



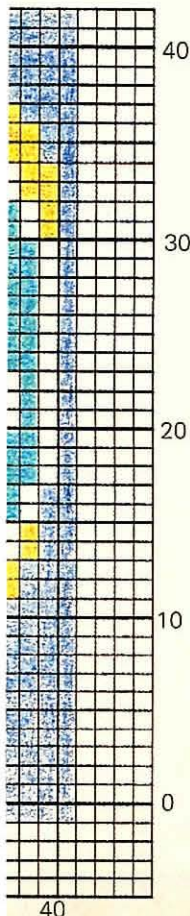
For a long time I have been interested in Scandinavian and Germanic folk-art, especially the painted interiors and furniture as seen in the paintings of Carl Larsson.

To coincide with the publishing of my latest book of intarsia, designs entitled 'The Floral and Fruit Collection', I have chosen to make a design based on the Norwegian 'rosmåling'. As well as the main motif, I have designed a border pattern which repeats every 40 stitches. This could also be used vertically or even as a small single motif.

In 'rosmåling', the simplistic but immensely skilled brush strokes of the artists produced highly stylised roses, leaves and swags, which were used to decorate everything from small boxes to large cupboards. This rustic style of decoration has links with the folk-art of other countries, such as the 'Bauernhausstil' (farmhouse-style) of Germany and our own narrow-boat and gypsy caravan painting.

The 'Floral and Fruit Collection' booklet contains six intarsia designs, all of which have appeared in my articles for this magazine. The designs are 'The Cherry Picker', 'Daisies', 'Teasels', 'Stencil', 'Cow-parsley' and 'The Bowl of Fruit'.

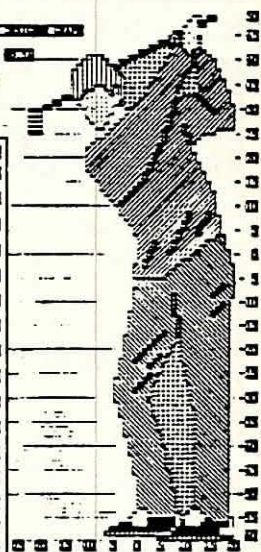
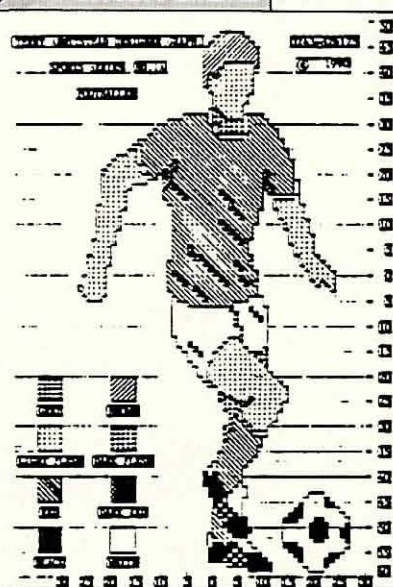
The booklet costs £2.95 plus 30p p&p and is first available at the Webbington Exhibition, 29th, 30th and 31st October and afterwards from the address in the advertisement.



Terry Armitstead

DESIGNS

Creative Intarsia

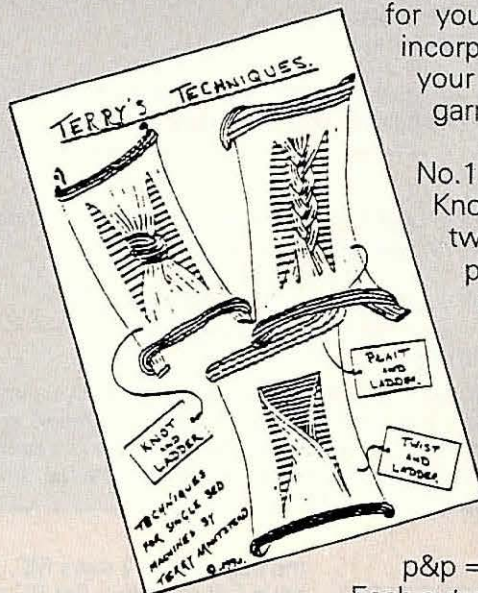


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18110

6 TIGER, TIGER

This stunning sweater by Eileen Metcalf and Christina Salisbury of Metbury Designs, uses a magnificent tiger pattern from the E6000 manual. Take a short cut to copying it for your E6000 via the laser printed pattern sheets available from Metbury Designs as explained in the Knitting Notes below.

MATERIALS

Bramwell Duomagic.
1 cone Grenadier Red (MC).
1 cone Black (C).

GARMENT WEIGHT

Finished garment in second size weighs 400g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 10.

MEASUREMENTS

To fit bust/chest 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Finished measurement 102 [107, 112, 117, 122, 127] cm, 40 [42, 44, 46, 48, 50] in.
Length 69 cm, 27 in.
Sleeve 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 84 rows to 10 cm, 4 in. Knitted in 2 colours.
Knit Tech 187. Stitch size 3 1/2/5.

For perfect results, please check your tension carefully.

KNITTING NOTES

Copy the 6 cards from the E6000 manual page 129. If you find this too daunting, then the laser printed E6000 sheets are available from Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 1NS, price £2.50 including postage and

packing. These sheets are ready for the machine, all you need to do is put them in the sleeve and away you go.

TO PROGRAM THE MACHINE:-

PROGRAM	Ent
ERASE	Ent
CAST ON	4 Ent
ALL ST. PATT	No
ST. PATT A	• Ent
READER	Read in sheet A
CONTINUE	Ent
READER	Read in sheet B
ALTER	Ent
DIRECT	No
ADD	Ent
ADD WHAT	• Ent
READER	Read in sheet C
CONTINUE	Ent
READER	Read in sheet D
ALTER	Ent
DIRECT	No
3 COL	No
DIST R	No Ent
DIST STS	0 Ent
ADD	Ent
ADD WHAT	• Ent
READER	Read in sheet E
CONTINUE	Ent
READER	Read in sheet F
ALTER	Ent
DIRECT	No
3 COL	No
DIST R	No Ent
DIST STS	0 Ent
ADD	No
KNIT TECH	187 Ent
ENLARGE/POSITION	Ent
CM ?	No
11 R 436	Ent
↔ ST 109	Ent
POSITION	Ent
PATT AFT R. 0	Ent
TO R/L 0	No Ent
IN PATT AT R. 0	Ent
11 REPT R.0	No Ent
↔ REPT STS 0	No Ent
TEST	No
ALL ST. PATT	No
ST. PATT B	187 Ent
ENLARGE/POSITION	No
ALL ST. PATT	Ent
FORM	No
L.ND - 90	58 [61, 64, 67, 69, 72] - Ent
R.ND - 90	58 [61, 64, 76, 69, 72] - Ent

Now follow the instructions on the console for cast on and rib.

FRONT

Arrange 116 [122, 128, 134, 138, 144] Ns on each bed then foll the instructions on the console for 2x1 rib, knitting the first row at stitch size 2/2 and the rest of the rib at 2 1/2/2 1/2. K 60 rows of rib. Bring the in between Ns into work and arrange pushers for all working Ns on back and front bed. Change to stitch size 3 1/2/3 1/2. Change lock to CX on both beds and K 2 rows over all Ns. Press the ABC button for st patt A. Arrange pushers 1 up and 1 down on

the back bed. K 2 rows MC, 2 rows C throughout. Set RC at 000. K in patt to RC 264. Place a marker thread over each end N to mark the beg of the arm-hole. Cont in patt to RC 484. Cast off.

BACK

Work as for front but use st patt B. This must be knitted as before, 2 rows MC, 2 rows C throughout. Do not be tempted to knit the whole piece in MC only because this will look odd.

SLEEVES

Arrange 62 Ns on each bed for every needle rib. Now knit the rib as for the back and front pieces but K only 50 rows of rib. K the 2 rows CX/CX as before. Set RC at 000. K in patt, inc 1 st at each end of both beds every 10th row 30 times, until 122 Ns are in work on both beds. K to RC 316. Cast off.

MAKING UP

Join the shoulder seams. Make a cut-and-sew neck.

Insert sleeves between the marker threads. Join side and underarm seams. Do not press.

CUT AND SEW NECKLINE

ROUND NECK
Handle down. Orange strip-pers. Arrange 119 Ns on each bed for every needle rib. Front bed: Counting from the right edge, push every 3rd N to NWP.



WORKSHOP E6000

A SECOND PATTERN

Last month we looked at SUPERIMPOSING in the ALTER/ADD section of the program. This month we shall take a further look at ADD in the ALTER section of the program.

Eileen Metcalf

The subject is adding patterns alongside or above other patterns, or placing them on a diagonal. How are the patterns added?

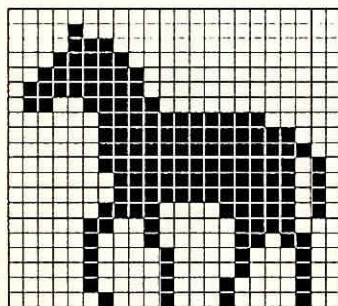
When you enter the ALTER section, DIRECTION is the first option, next comes ADD. When you enter a second pattern the next question the console asks is 3 COL. If you say NO to 3 COL then the console will need to be told where to place the second pattern and it will ask several questions to find out the information it needs.

Before we look at the questions please turn to the back of the stitch pattern book and look at the graph patterns. Most of these have a blank line of squares somewhere in the graph. These blank lines are part of the pattern and must be counted either as stitches if the blank lines are horizontal or as rows if they are vertical.

DIST R.0. This is short for distance in rows. It is asking you if you wish to place the new pattern higher than the first pattern and if so how many rows do you wish to have between the two patterns.

We will take the horse, pattern 1168, as the first pattern entered.

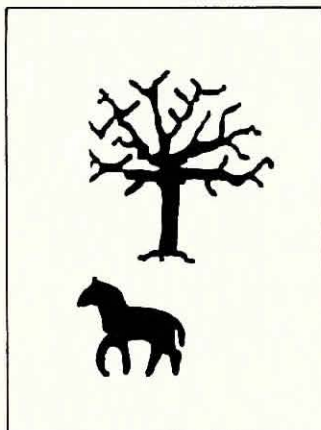
1168 22x20



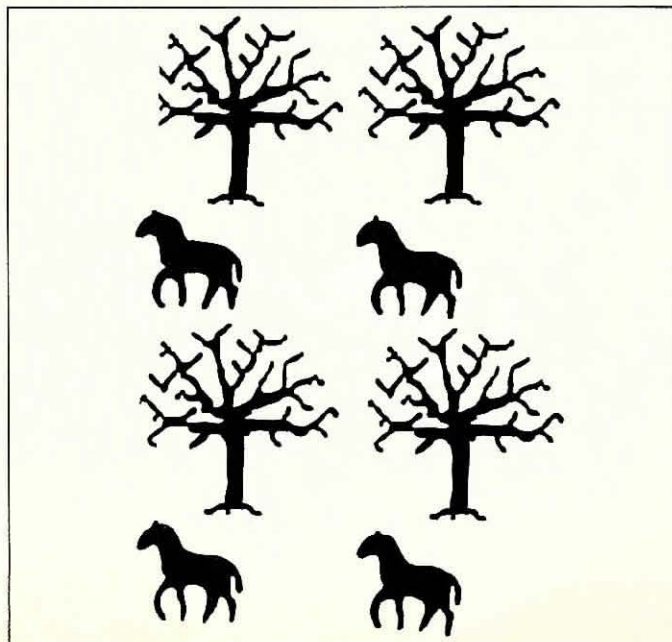
The second pattern is the tree, pattern 1170, shown above.

The horse has a horizontal blank line at the top of the graph, this is one pattern row of stitches. I do not want to place any more blank lines between the horse and the tree, so the answer to DIST R.0 will be 0 and ENT. The 0 tells the console that the tree pattern must be placed immediately over the horse pattern.

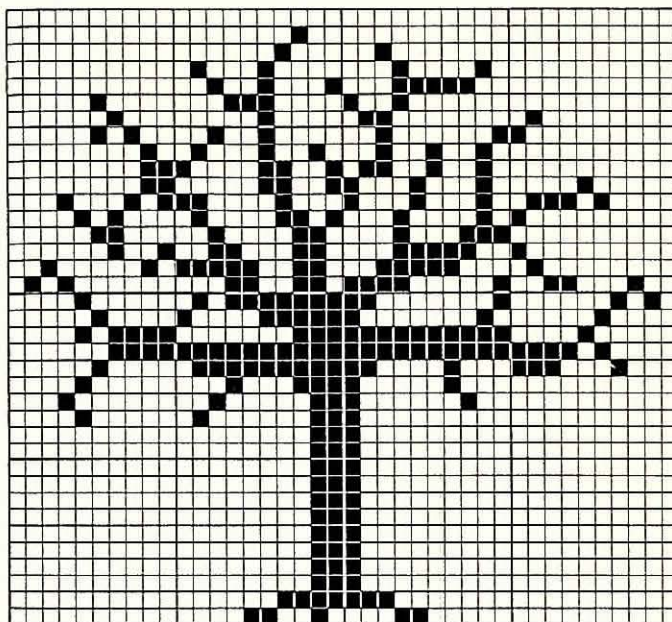
The two patterns together will look like this:-



ALL-OVER PATTERN



1170 40x37



TREE, PATTERN 1170

The all-over pattern would look like the diagram below. Notice the blank spaces.

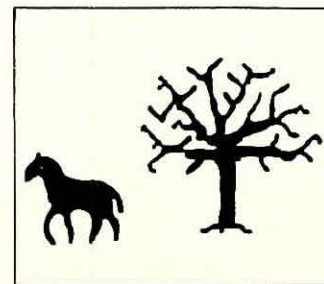
If you wish to have blank rows in between the horse and the tree then a number must be entered instead of the 0.

Suppose when you answer DIST R.0 you put in 6 and ENT. There will then be six more blank pattern rows. (Remember there is one there already in the pattern.) Notice I said

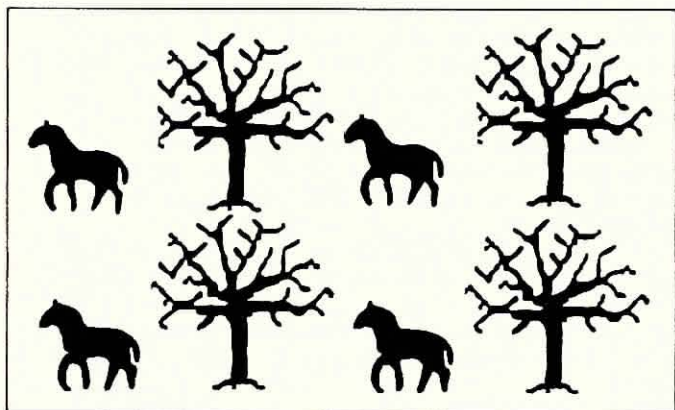
pattern rows. We are working in two colours so those pattern rows must be multiplied by four to give knitting rows. You will then have four knitting rows which are part of the horse pattern and six times four knitting rows which you have instructed the console to put there.

If you answer NO to DIST R.0 then the console assumes that you wish to place the new pattern to the right of the first one. It will ask:- DIST STS.0. This is short for distance in stitches. If you do not want any stitches between the designs answer 0 and ENT. The tree will then be placed immediately to the right of the horse. There will of course be the one blank stitch at the side of the horse which is already part of the pattern.

The new pattern you have created will look like this:-

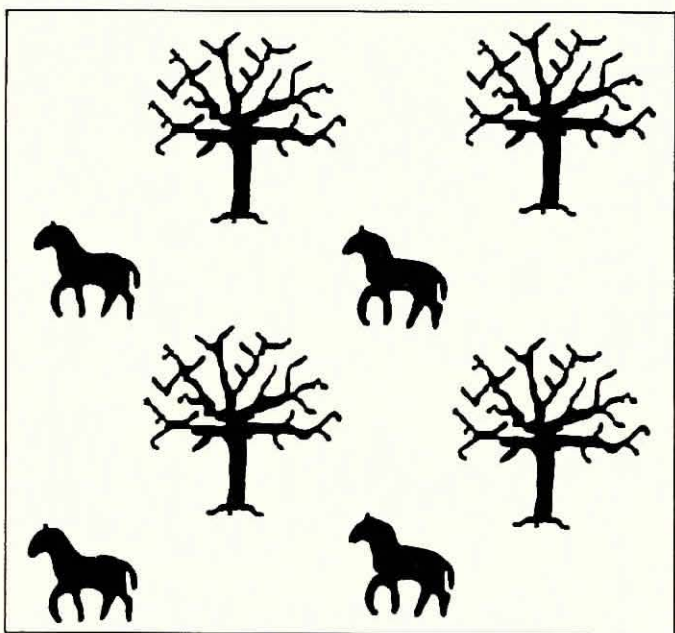


The all-over pattern will look like the following diagram.



If you answer NO to DIST R.0 and then NO to DIST STS.0, the console will not know where you wish to place the second pattern and it will return to the question DIST R.0. In other words it needs an answer, either 0 and ENT or a number and enter to one of the questions.

There is another option. If you wish to place the two patterns on a diagonal then you should answer 0 and ENT to both of the questions. The result will be a pattern like this:-



When you have answered the two questions to the console's satisfaction and it knows exactly how to place the patterns it will then once again say ADD. You may enter another pattern if you wish and go through this section again. If you wish to have many patterns side by side, or above each other, then it is worth calculating the width of each pattern and any blank stitches in between. Remember you have 179 needles on the front bed but you may not be needing to use them all, particularly if the garment is for a child. You really need to know how many needles you

are going to be using, then you can discover which patterns will fit on the garment.

However many patterns you add to the first one, the total of all the patterns will be the 'NEW' pattern and the machine will centre this new pattern on the machine. It will not start the pattern at the left edge of your knitting, or the left edge of the needlebed unless you have calculated the number of stitches in the pattern so that it will begin in one of these places.

I know that many of you must be thinking that you do not want an all-over pattern but wish to make a single

motif. Placing a single motif is part of the ENLARGE/POSITION part of the program and we have not got to that part yet.

For my purposes, one of the most important functions of the ADD alongside part of the program is that patterns of more than 40 stitches wide may be entered easily. Let us suppose that you see a stitch pattern for another electronic machine and the pattern is 60 stitches wide. Take two of your E6000 cards. Mark the first 40 stitches on the first card, then the other twenty on the left side of your second card. Do not forget to colour in the twentieth square one line higher than your pattern to tell the console that this card is only twenty stitches wide.

Read in the first card, answer ENT to ALTER, NO to DIRECTION, NO to 3 COL, ENT to ADD and dot and ENT to ADD WHAT. Read in the second card. DIST R.0 - Answer 0 and ENT. DIST STS.0 - Answer 0 and ENT. Answer the rest of the questions as though you had entered a pattern number for a built-in pattern and you are ready to knit that stitch pattern which was made for another machine. It is unlikely that you will be able to match the tensions but try using a Passap garment pattern with this new stitch pattern.

The tiger pattern in the E6000 manual makes a spectacular garment - turn back to Pattern 6 on pages 72/73. This uses the ADD a pattern function. I made this in black with a mustard coloured tiger and it attracts attention whenever I wear it. Once it has been programmed it is as easy to knit

as any built-in pattern. Christina Salisbury, who is my partner in Metbury Designs, knitted hers on a red background featuring a black tiger and this is even more eye-catching as you can see in the photograph.

Another useful idea for the ADD a pattern function is to use the built-in letters. If you look at the graph patterns on pages 145 and 146 of the pattern book you will notice that each letter has one blank stitch at the beginning. This enables you to add letters immediately next to each other. DIST R.0. NO. DIST STS.0. Press 0 and ENT. If you need a space between words then the answer to DIST STS.0 should be a number (four is a good one) and ENT.

Once again it is advisable to count the stitches on each letter and any additional stitches between words and check that it will fit into the number of stitches for the garment.

If you plan to have a word going down a garment then the last letter must be entered first with the next to the last higher than the first and so on. Please do not do as I did and program the first letter with the second higher than the first and so on, so that the word started from the bottom of the sweater. OK, so I know I am an idiot, but if I admit my stupid mistakes it will help you to avoid making the same ones. No doubt you will make your own. If you do, please let me know so that I can feel happier knowing there are other idiots around. Maybe at the end of this series we could have a 'Don't make my mistake' page?

◀72

Back bed: Counting from the same edge, push the 2nd, then every 3rd N to NWP.

Turn the racking handle one full turn in an anti-clockwise direction.

Set lock to N/N, stitch size 3/3, K 1 row. Set lock to CX/CX, K 2 rows. Rack one full turn in a clockwise direction. Set lock to N/N, stitch size to 3/3, K 39 rows. * Transfer sts to back bed filling the empty Ns. Black

strippers. Set lock to N/GX, stitch size 6, K 1 row. Change to WY, K 10 rows. Release from the machine.

Backstitch around the shape of the neck. Cut out. Join the neckband into a circle. Pin into position on right side. Backstitch through the last row of main knitting.

Remove WY. Turn half of the neckband to the inside and catch down.

7 PLAY WITH FIRE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5 and 80 and E6000 machines.

MATERIALS

Forsell's 2-ply Pure Wool.
2 x 250g cones in Russet (MC).
1 x 250g cone in Platinum (C).

GARMENT WEIGHT

Finished garment in first size weighs 380g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 6.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 103 [110] cm, 40 1/2 [43 1/2] in.
Length to shoulder 58.5 cm, 23 in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches to 16.5 cm and 100 rows to 20.6 cm, measured over stocking stitch using 2 strands of yarn together (stitch size approximately 5 1/2). Steam press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Use two strands of yarn together throughout.

INTARSIA

Thread MC, for right half of knitting, into the first feeding eyelet at the left of the colour changer.

Thread C, for left half of knitting, into the second feeding eyelet of the colour changer.

I have knitted the intarsia pattern with little holes at the colour change. If you do not like these holes, lay the yarn into the hook of the first needle which is not knitting after knitting the first of the two rows of MC. (E6000 - See pages 107, 110 in instruction book.)

Always take the lock right across the bed as if you were knitting every stitch, or the pushers will not change position properly.

Watch the yarn on the second of the two MC rows, you may have to pull up any slack as you reach the first stitch to avoid a loop.

DUOMATIC 5 AND 80

Arrange the pushers under the needles from needle 21 at left of centre to needle 23 at right of centre as chart, then put all other pushers at the right of centre to WP and all the other pushers at the left of centre to rest position.

E6000

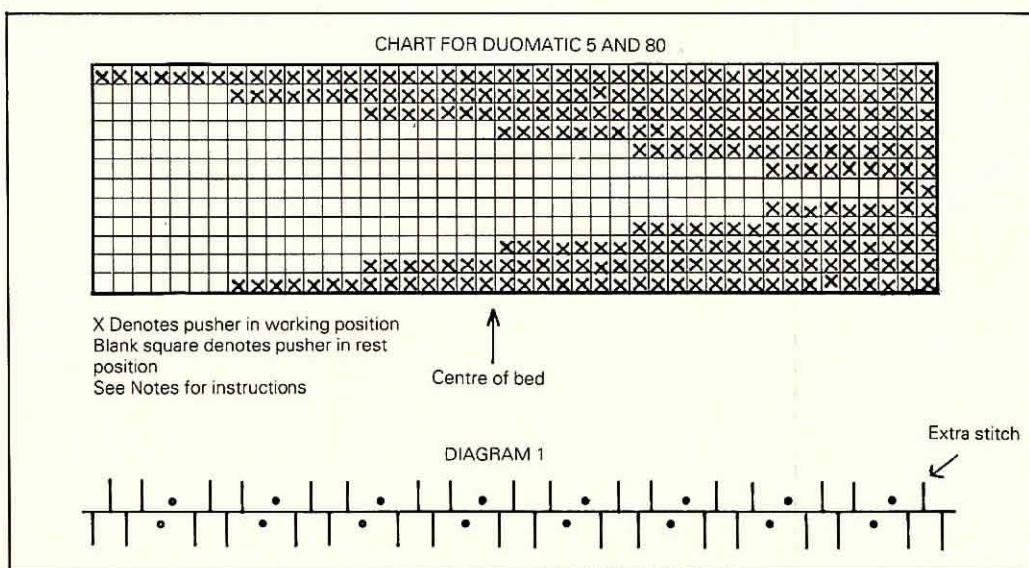
Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt		NO
St Patt A	1400	ENT
Alter	NO	
Tech	245	ENT
Enlarge Position		ENT
Cm?		NO
11 R 48		ENT
↔ sts 24		NO
↔ x 1	7	ENT
Sts 168		ENT
Position		NO
Test		NO
Continue program as usual.		

BACK

Handle down. Orange strippers. Set up 158 [170] Ns on each bed at centre in WP. * Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. (E6000 - Use cast on 4.) Set lock on N/N and stitch size to 2 1/2/2 1/2. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 35 rows. Transfer all sts to the front bed. Black strippers **. Set RC at 000. Set lock on GX/N and stitch size to 5 1/2. K 145 rows. Place marker at each end. Set RC at 000. K 111 rows. Place a marker at each side of centre 50 sts. Cast off loosely.

FRONT

Work as for back to **.



Arrange pushers under every front bed N in WP (see Notes and chart for instructions regarding position of pushers). Set RC at 000. (E6000 - Patt A.) Set lock on GX/BX← and stitch size to 5 1/2. Cont in stripes of 2 rows MC and 2

rows C. K until RC shows 290. Place marker at each end. Set RC at 000. K 126 rows (222 rows if you are using cut-and-sew for the neck).

SHAPE NECK

Using a length of MC, cast off centre 18 sts. Transfer all sts

at left on to corresponding back bed Ns. (All back bed pushers must be out of work.) Cont on rem sts for first side. Set RC at 000. All machines, set lock to BX/N and stitch size to 5 1/2. Using MC, dec 1 st at neck edge on every alt row



TEACH-IN

THE RIBBER - PART 13

This month I'm moving on to knitting **double jacquard on Silver, Knitmaster and Brother machines.**

Ann Kite

When I first started writing for *Machine Knitting Monthly* in April 1990, I began with a long series about double jacquard and its variations. Now I feel that I can't finish this current series about the ribber without writing something about double jacquard, but inevitably I am repeating what I wrote back in 1990. In fact, bowing to the inevitable, parts of this article are reprinted from those earlier articles. I hope that those who have been faithfully following Teach-In since my early days won't mind this repetition too much; I feel I have to bear in mind those who've joined the machine knitting ranks since then. However, I shall not be repeating the whole series! This time I'm just covering the basics of jacquard.

Double jacquard is described by many knitters as 'Fair Isle without floats'. This isn't a very adequate description though. True, it is a two (or more) colour pattern and, true, it doesn't have floats. However, talking to knitters who are considering buying a ribber and colour-changer, I often get the impression that they expect double jacquard to be knitted with the same yarns as single-bed Fair Isle; moreover, that they expect the resulting fabric to be just like single-bed Fair Isle but without floats. But it isn't. Double jacquard is usually knitted with finer yarns than single-bed Fair Isle and, because it is knitted with the ribber, the structure is different and the fabric looks and feels different to single-bed Fair Isle.

I know many knitters are keen to knit double jacquard but, if you've only just bought a ribber, please don't jump straight in to knitting it. That really is diving in at the deep end. Knitting with the ribber is

not as easy as knitting with the main bed alone. If you are just starting with a ribber, start with welts, then move on to some single-colour rib fabrics involving punchcards or electronic programmes, such as punch tuck rib and pin tuck rib, before tackling double jacquard. If you approach it systematically in this way, when you finally attempt double jacquard it will seem quite easy and you'll wonder what all the fuss was about. It is because I believe knitters need to learn to use the ribber (and other aspects of knitting) in a systematic, considered way that this article on double jacquard is placed near the end of my series of articles on the ribber. Similarly, in my series of Open Learning Video Courses on the ribber, double jacquard is planned to come towards the end of the series.

When teaching double jacquard, I always feel that I am faced with a 'chicken and egg' situation. What do I teach first? Double jacquard can seem puzzling to knit if you don't understand how the cards are punched, or what the electronic programme is doing. Similarly, it's difficult to understand punching the cards if you've never knitted double jacquard!

In class, I always start with the knitting, but I don't expect my students to understand fully what they're doing until they've also converted a single-bed Fair Isle pattern to double jacquard and punched the card. So I shall be starting this article by writing about the knitting and move on to punching cards next month. Knitters with electronic machines don't have to mark their mylar sheets in a special way for double jacquard of course. They use the jacquard button or switch to convert a

single-bed Fair Isle pattern to double jacquard. However, they will find it easier to understand what the machine is doing electronically for them and therefore why they have to follow a certain knitting sequence, if they follow the logic behind punching a card for double jacquard.

Double jacquard is not in fact a single fabric, it is a group of fabrics. Basic double jacquard is knitted on a full needle rib arrangement (Figure 1), using a yarn that is fine for your machine (two strands of 2/30s or three-ply on standard gauge machines and double knit on a chunky machine). When knitting with the 2/30s or the double knit, use the close knit bar to ensure that the main bed stitches knit off correctly. With the three-ply on a standard gauge machine you probably won't need it.

So now go to your machine and thread the background yarn through the left arm of the colour-changer yarn mast (if you have a Silver or Knitmaster) and through the right arm if you have a Brother. Then thread a second colour through the arm next to the one with the background yarn. Although you're only using two colours for your first attempt, you must use the colour-changer yarn mast because its tension is stronger than that of the standard yarn mast and therefore it can take up any slack yarn created by going into the colour-changer. Cast on using the background colour and knit ten rows or so of full needle rib, finishing with the carriage at the right.

Now thread the second colour through the colour-changer into holder B on Silver and Knitmaster and 2 on Brother. On Silver and Knitmaster, when taking the yarn from the yarn mast holder, bring it to the front of the background yarn running from the mast to the carriage, without wrapping it around the background yarn in any way.

I find the easiest way to thread the colour-changer is to take the yarn from the yarn mast, tie a loop in it and pull it

through between the ribber and the main bed. I then remove the left-hand weight from the comb, hook the yarn around the weight and replace the weight on the comb. Then I thread the yarn through the colour-changer, making sure the yarn isn't caught around any sinker posts.

Notice I attach the yarn to a weight which goes on the comb, not to part of the machine or the clamps. This ensures that I don't leave the yarn end attached to the machine, which would pull the knitting up, working against the comb and weights during knitting and causing a jam.

Next check your cones on the floor; they should be spread well apart. I always position them in the same pattern as the yarn guide on the yarn mast. So with Brother they are in a straight line; with Silver and Knitmaster the background yarn is further away from the machine and more to the left than the pattern yarn. All this attention to detail may seem boringly tedious, but I find it necessary. There is a law for knitting with the colour-changer which says that if the yarns can possibly tangle, then they will!

Finally, position the yarn holder (A on Silver and Knitmaster and 1 on Brother) in the 'ready to take the yarn' position, that's position 2 on the Silver and Knitmaster and changer button in on the Brother. (To reach position 2 on Silver and Knitmaster, push in the button and then move the feeding lever to the left.)

We're now ready to tackle double jacquard, but if you've not used your double-bed colour-changer before then I suggest you start by using it to knit striped full needle rib, to get the feel of it before tackling double jacquard.

For your first attempt at double jacquard, use the punchcards that came with your colour-changer if you have a punchcard machine, or any Fair Isle pattern if you have an electronic. Choose a pattern knitted in two colours only for this first attempt.

On a punchcard machine,

FIGURE 1
NEEDLE ARRANGEMENT FOR DOUBLE JACQUARD

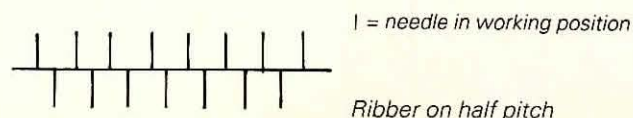


FIGURE 2
Carriage Setting for Free Passes
SILVER AND KNITMASTER

MAIN CARRIAGE

In released position or slip with side levers on 0

RIBBER CARRIAGE

Set levers	0
Pick knot	←
(SRP60 only)	
Auto set lever	1
(SRP60 only)	
Driving cam for auto set	Not used
(FRJ70 & 80 only)	
Select levers	0

BROTHER MACHINES

	Not Selecting	Selecting
MAIN CARRIAGE		
Part buttons	In	In
Change knob	NL	KC
RIBBER CARRIAGE		
Cam levers	PR	PR
Tucking lever	R	R
(850 only)		
Change knobs	1	1

lock the card on row 1. On Silver and Knitmaster electronics, with the inspection light on, position the card at row 1 of the pattern and position the point cams and N1 cam. On a Brother electronic (950, 950i, 910), programme a pattern and position the number 7 switch in the upper position (switches 4 and 6 must be down. On the 950 and 950i, you can knit jacquard while using the double length switch number 4, but don't do this to start with). Push the CF button to locate the pattern at row 1.

On Silver and Knitmaster

machines do two free passes (Figure 2) to memorise the card on a punchcard machine or memorise the cams on the electronics.

On Brother machines, with the change knob on NL, do a free pass to the left (Figure 2) and then, with the change knob on KC, a second free pass to the right to select the needles (Figure 2).

Now set the carriages to knit jacquard (Figure 3). For basic jacquard the ribber knits every needle on every row. (By basic jacquard I mean the type of fabric that Knitmaster and Brother machines have

until 54 [60] sts rem. K 16 rows. RC shows 48. Cast off loosely. Transfer sts from back bed to corresponding Ns on front bed. Using C, finish to correspond with first side, reversing shapings.

RIGHT SLEEVE

Handle down. Orange stripers. Set up 80 Ns on each bed at centre in WP. Work as for back from * to **. Set RC at 000. Set lock on GX/N and stitch size to 5¹/₂. Shape sides by inc 1 st at each end of every 6th row and, AT THE SAME TIME, K 4 rows MC, 4 rows C, 8 rows MC, 8 rows C, 12 rows MC and 12 rows C. RC shows 48. Using MC, cont to inc on every 6th row from previous inc until there are 140 sts. K 14 rows. RC shows 194. Cast off loosely.

LEFT SLEEVE

Handle down. Orange stripers. Set up 80 Ns on each bed at centre in WP. Work as for back from * to **. Set RC at 000. Set lock on GX/N and stitch size to 5¹/₂. Shape sides by inc 1 st at each end of every 6th row until there are 128 sts. K 2 rows. RC shows 146. Cont to inc on every 6th row from previous inc until there are 140 sts and, AT THE SAME TIME, K 12 rows C, 12 rows MC, 8 rows C, 8 rows MC, 4 rows C and 4 rows MC. RC shows 194. Cast off loosely.

NECKBAND

Handle down. Orange stripers. Set up 128 Ns on each bed at centre in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. (E6000 - Use cast on 4.) Set lock on N/N and stitch size to 3/3. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 3¹/₂/3¹/₂, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 32 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2¹/₂/2¹/₂, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black stripers. K 6 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap

method after you have steamed the pieces and joined the right shoulder seam.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Join right shoulder seam and attach neckband using Passap method or pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side and then slip st loops on the wrong side. Join left shoulder and neckband seam. Fold rib of neckband in half to wrong side and catch down on inside. Set in sleeves between markers. Join side and sleeve seams.

FIGURE 3
Carriage Settings for Striped Double Jacquard
SILVER AND KNITMASTER

MAIN CARRIAGE

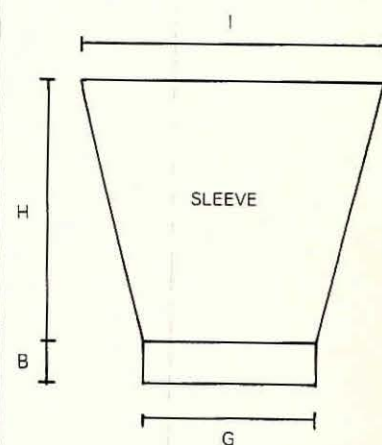
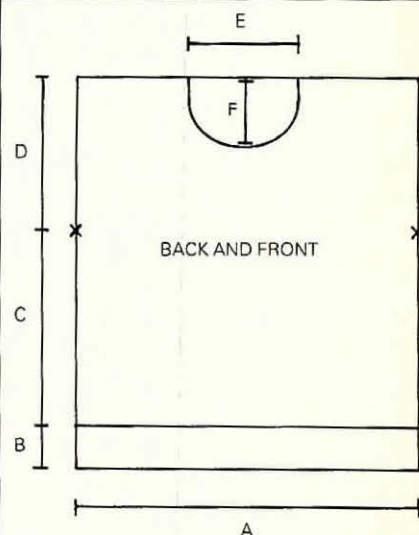
Cam lever	S or SJ (electronic)
Side levers	▽ (punchcard only)

RIBBER

Set levers	1
Pick knob	←
(SRP60 only)	
Auto set	1
(SRP60 only)	
Driving cam for auto set	Not used
(FRJ70 & 80 only)	
Select levers	0

BROTHER

MAIN CARRIAGE	
Part buttons	In
Change knob	KC
RIBBER	
Cam levers	N
Tucking lever	R
(850 only)	
Change knobs	1



- A = 52 [56] cm
- B = 6 cm
- C = 29.5 cm
- D = 23 cm
- E = 16.5 cm
- F = 10 cm
- G = 26 cm
- H = 40 cm
- I = 46 cm

8 SIMPLY PERFECT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Forsell's Shamal 4-ply.
1 [1, 1, 2, 2, 2] x 400g cones in Cardinal (MY).

GARMENT WEIGHT

Finished garment in second size weighs 340g.

The fibre content of this yarn is 80% Acrylic and 20% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 101 [106, 111, 116, 121, 126] cm, 39½ [41½, 43½, 45½, 47½, 49½] in.

Length to shoulder 74 [74, 75, 75, 76, 76] cm, 29 [29, 29½, 29½, 30, 30] in.

Sleeve seam 47 [47, 47, 48, 48, 48] cm, 18½ [18½, 18½, 19, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7 (6•• on KH 881)).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 144 [150, 158, 164, 172, 178] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 12 rows. Using MT+2, K 1 row. Using MT, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 194 rows. Place marker at each end *. K 90 [90, 94, 94, 98, 98] rows. RC shows 284 [284, 288, 288, 292, 292].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7, 8, 8] sts at beg of next 14 rows and 9 [4, 7, 9, 5, 7] sts at beg of foll 2 rows. Using WY, K a few rows over rem 42 [44, 46, 48, 50, 52] Ns and release from machine.

FRONT

Work as for back to *. K 4 [4, 8, 8, 12, 12] rows. 86 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 72 [75, 79, 82, 86, 89] Ns at left to HP and cont on rem sts for first side. K 2 rows. Dec 1 st (2 sts in) at neck edge of next and every foll 4th [4th, 4th, 4th, 4th, 3rd] row until 67 [65, 64, 62, 66, 84] sts rem, then on every foll 5th [5th, 5th, 5th, 4th, 4th] row until 54 [56, 59, 61, 65, 67] sts rem. K 2 [2, 2, 2, 3, 3] rows.

SHAPE SHOULDER

Cont to dec at neck edge on every 5th [5th, 5th, 5th, 4th, 4th] row from previous dec and, AT THE SAME TIME, cast off 6 [7, 7, 7, 8, 8] sts at beg of next and foll 6 alt rows. K 1 row. Cast off rem 9 [4, 7, 9, 5, 7] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [54, 56, 58, 60, 62] Ns at centre to WP. Using MT and

WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 36 rows. Using MT+2, K 1 row. Using MT, K 36 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Shape sides by inc 1 st (2 sts in) at each end of next and every foll alt row until there are 78 [80, 82, 84, 86, 88] sts, then on every foll 5th row until there are 126 [126, 132, 132, 138, 138] sts. K 7 [12, 2, 11, 1, 6] rows. RC shows 152 [152, 152, 156, 156, 156]. Cast off.

NECKBAND

Join right shoulder seam. Push 115 [118, 120, 123, 125, 128] Ns to WP. With K side

facing, pick up 73 [74, 74, 75, 75, 76] sts up right front neck and 42 [44, 46, 48, 50, 52] sts across back neck and place on to Ns. Unravel WY. Inc 1 st at front edge. 116 [119, 121, 124, 126, 129] sts. * Set RC at 000. Using MT-2 and MY, K 1 row. Dec 1 st at front edge of next 7 rows. K 1 row. Inc 1 st at front edge of next 7 rows. K 1 row. Using WY, K a few rows and release from machine *. Push 73 [74, 74, 75, 75, 76] Ns to WP. With K side facing, pick up 73 [74, 74, 75, 75, 76] sts down left front neck and place on to Ns. Inc 1 st at front edge. 74 [75, 75, 76, 76, 77] sts. Rep from * to *.

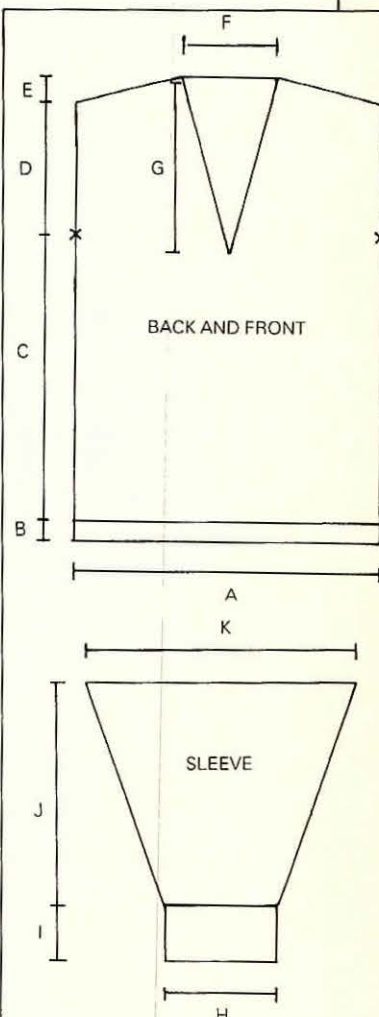
PRESSING

With wrong side facing, pin out all pieces to measure-

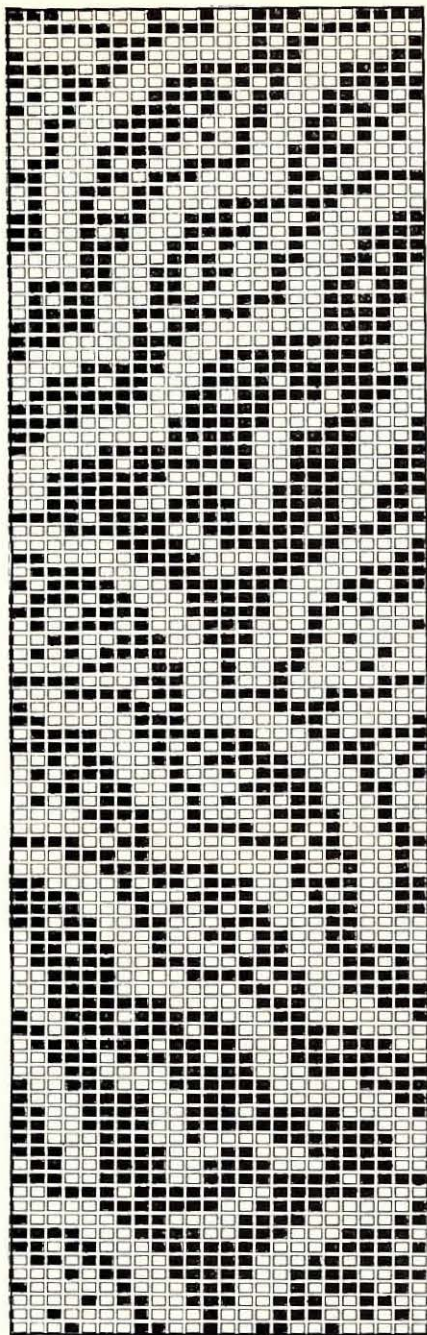
ments given. Press carefully following instructions on cone band.

MAKING UP

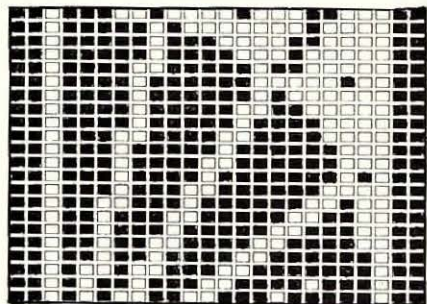
Join left shoulder and neck-band seams. Set in sleeves between markers. Join side and sleeve seams. Fold neck-band in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



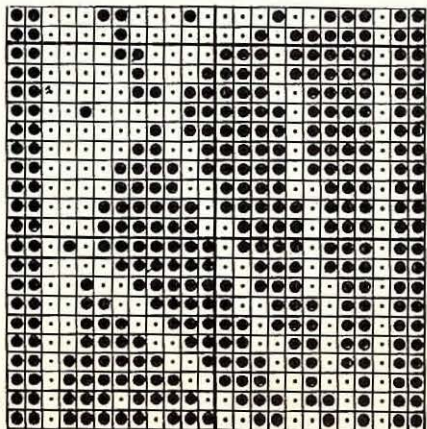
- A = 51 [53.5, 56, 58.5, 61, 63.5] cm
- B = 3 cm
- C = 48.5 cm
- D = 22.5 [22.5, 23.5, 23.5, 24.5, 24.5] cm
- E = 4 cm
- F = 15 [15.5, 16, 17, 17.5, 18.5] cm
- G = 25 cm
- H = 18.5 [19, 20, 20.5, 21, 22] cm
- I = 9 cm
- J = 38 [38, 38, 39, 39, 39] cm
- K = 45 [45, 47, 47, 49, 49] cm



CLOUD FABRIC



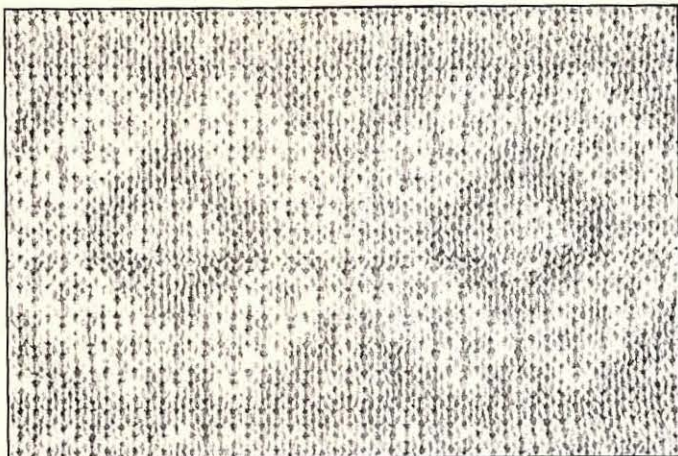
BORDER DESIGN



CLOUD FABRIC



BORDER DESIGN



DOUBLE JACQUARD KNITTED USING THE CARRIAGE SETTINGS IN FIGURE 3

been knitting since the double-bed colour-changer was introduced. The later ribbers – the Brother 850, Silver and Knitmaster SRP60N and the Silver SRJ70 and 80 – have settings that enable you to knit different sorts of double jacquard. More of these in a later article.) The main bed carriage is set to slip.

On punchcard machines unlock the card. On Knitmaster electronics turn on the number 6 light and the number 1 left-hand light (on

the 580 and the EC1 pattern controllers the number 1 right-hand light will come on automatically when the number 6 light is turned on). Now turn off the inspection light, feeding in the card.

On Silver and Knitmaster machines put the driving lever on the ribber connecting arm into the working position. The Silver and Knitmaster colour-changers are set, before you go into them, to change the yarn. So press button B now and the colour-changer will

automatically change colour between A and B every time you go into it.

On Brother, the colour-changer button for the yarn required is pressed every time you go into the colour-changer.

Use tension 4/4 to start with, but be prepared to adjust the tension to get the effect you want.

So now on all machines knit one row from right to left with the background yarn, which should already be in the connecting arm. Change colour, knit two rows of the pattern colour, then two rows of background and so on.

When knitting jacquard, you always start with one row of background colour from right to left and then two rows of pattern colour, two rows of

background and so on.

If you have a Knitmaster electronic, you'll notice the number 1 light changing when you change colour – the right-hand light is on when you're knitting the background colour, the left-hand light when you're knitting the pattern colour.

If you find yourself with the carriage at the left and you're not sure which colour you should be about to knit, an easy way to tell with this jacquard is to look at what colour the ribber knitted on the last row. The next row will be in the other colour.

Next month I'll be explaining why you use this sequence when knitting double jacquard and how to punch a card for double jacquard.

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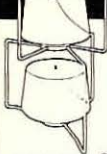
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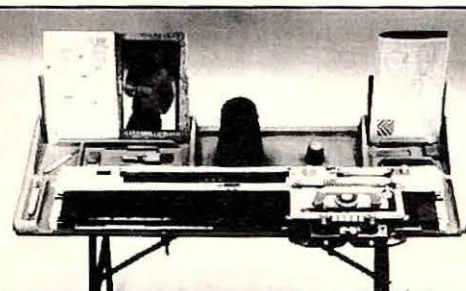


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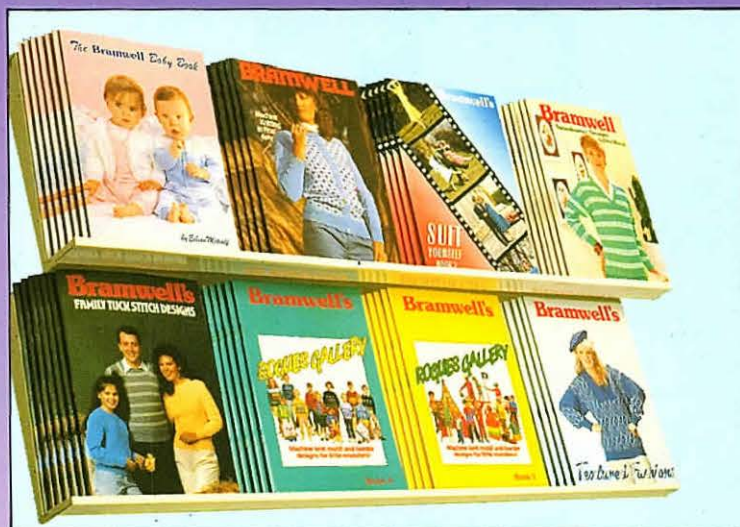
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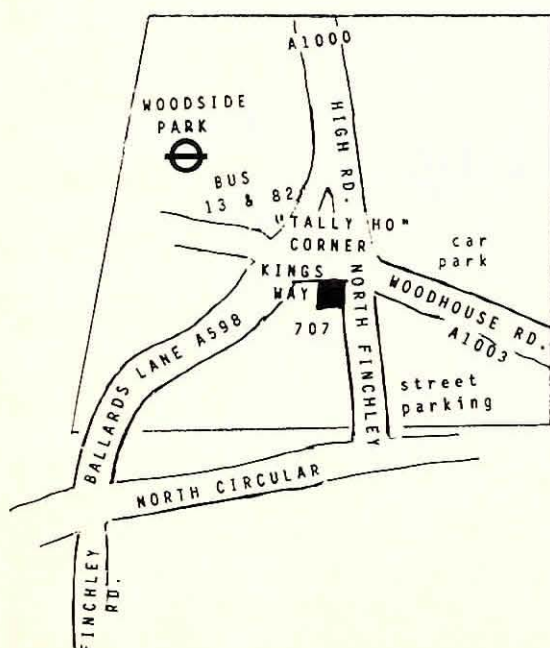
YARN FAIR

This two day event makes it's London debut on 22 and 23 October 1993. All garments featured in recent Knitting magazines together with a selection from the Nina Miklin "Private Collection" will be on display.

The entire range of NINA MIKLIN Exclusive Italian Yarns plus some special lines of new exclusive yarns and colours currently not available by mail order will be on sale.

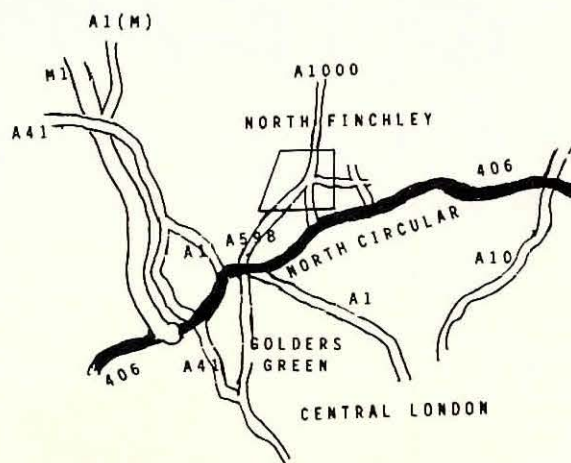
It is an ideal opportunity to discuss your yarn requirements for the coming season and to obtain personal advice from Nina Miklin and her experienced team.

Open Friday and Saturday 22 and 23 October from 9.30 to 5.30. Admission free.

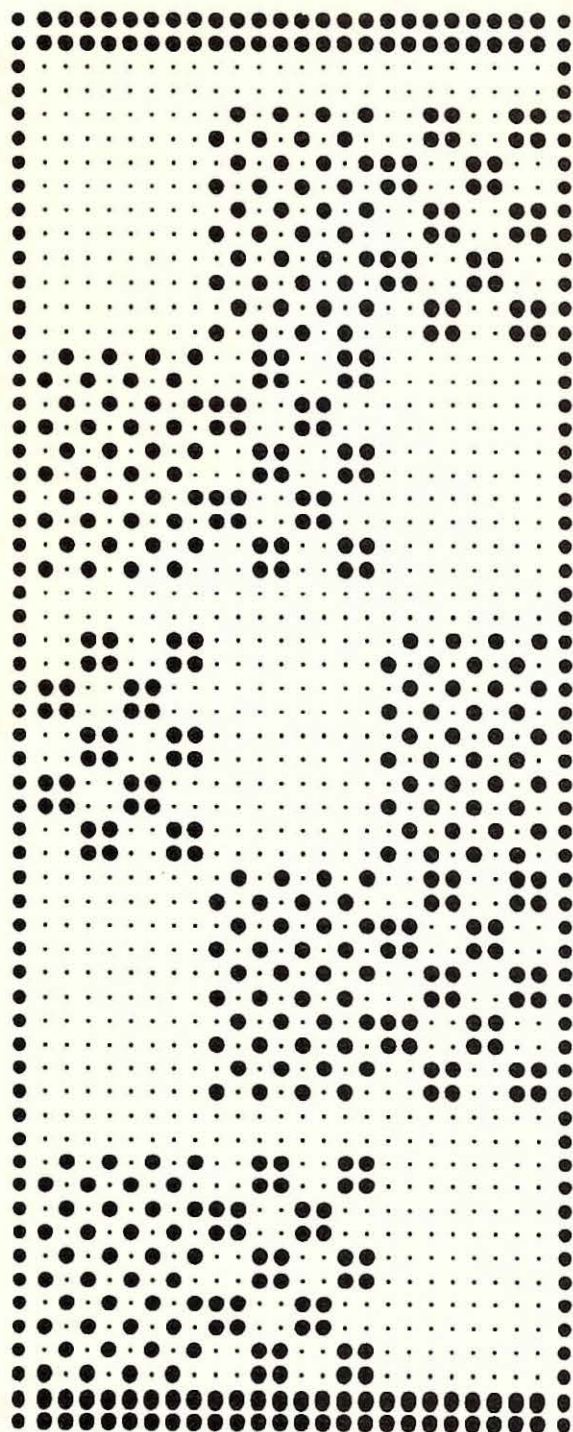


Both events to be held at:

707 High Road, North Finchley
'TALLY HO' CORNER
(corner High Road North Finchley and Kingsway)
North Finchley
London N12 2BT



If you require any further information please contact Nina Miklin on 071-286 1532 (Tel. and Fax) or write to:
Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.



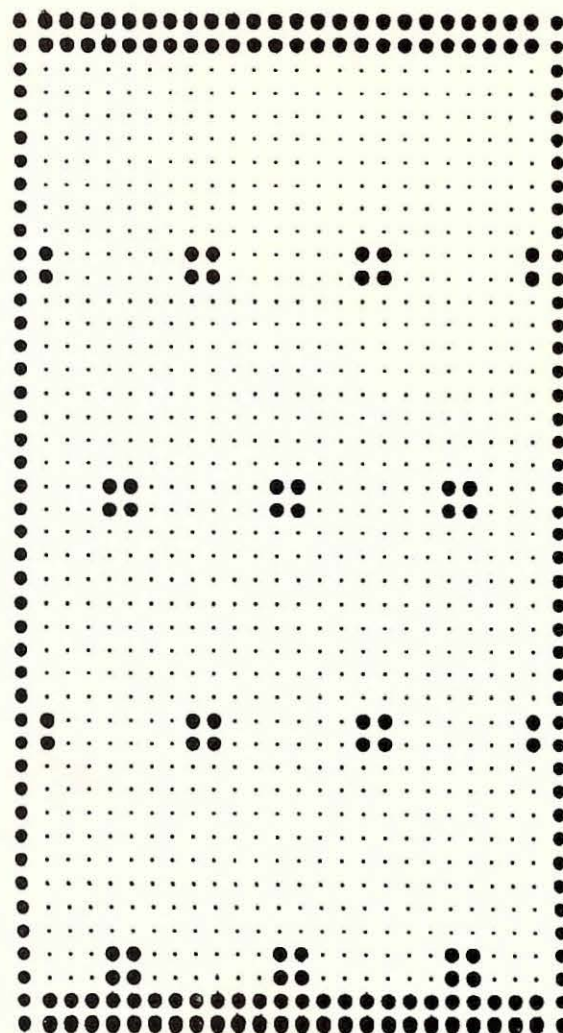
PUNCHCARD CHART 1

following instructions on ball band.

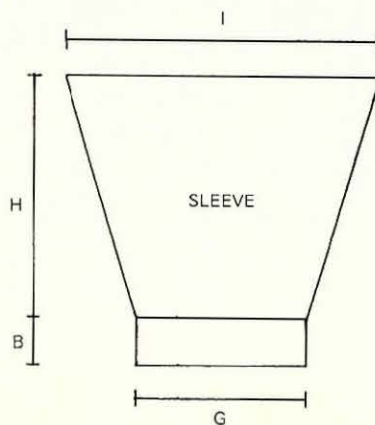
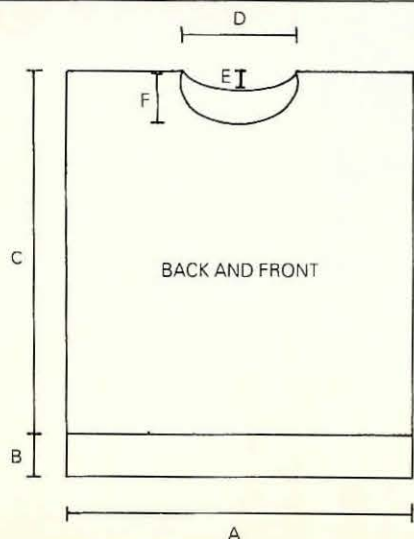
MAKING UP

Join left shoulder and neckband seam. Set in sleeves

with centre at shoulder seam. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



PUNCHCARD CHART 2



- A = 53 [55.5, 58.5, 61, 64] cm
- B = 7 cm
- C = 56 [56, 57, 58, 58] cm
- D = 17 [17, 18, 19, 19] cm
- E = 2 cm
- F = 7.5 cm
- G = 26 [26, 26.5, 28, 28] cm
- H = 37.5 cm
- I = 48 [48, 50, 51.5, 51.5] cm

9 SPOT A WINNER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Vermont 4-ply Perlé.
4 [4, 5, 5, 5] x 100g balls in Navy (MC).
1 x 100g ball each in Violet (A), Mulberry (B), Cosmos (C) and Serpentine (D).

GARMENT WEIGHT

Finished garment in first size weighs 415g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 104 [110, 115, 121, 126] cm, 41 [43½, 45½, 47½, 49½] in.
Length to shoulder 63 [63, 64, 65, 65] cm, 25 [25, 25½, 25½, 25½] in.
Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial approximately 7).
29 stitches and 45 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

K 10 rows MC/A, 2 rows B only (st st), 10 rows C/D, 10 rows B/A, 2 rows C only (st st), 10 rows D/B, 10 rows MC/C and 2 rows D only (st st).

FAIR ISLE PATTERN 2

K 2 rows MC/A and 8 rows MC only (st st). These 10 rows form pattern.

BACK

With carriage at right and using MC, cast on 154 [162, 170, 178, 186] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt 1 *. K 56 rows. Remove card. Insert card 2 and lock on first row. Cont in st st. Set RC at 000. Using MC, K 8 rows. Release card and cont in Fair Isle patt 2 **. K 174 [174, 178, 182, 182] rows. RC shows 182 [182, 186, 190, 190].

SHAPE NECK

Note patt row on card. Using nylon cord, K 90 [94, 99, 105, 109] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 52 [56, 59, 61, 65] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 26 [26, 28, 32, 32] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 148 [148, 152, 156, 156] rows. RC shows 156 [156, 160, 164, 164].

SHAPE NECK

Note patt row on card. Using nylon cord, K 87 [91, 96, 102, 106] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll

alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 52 [56, 59, 61, 65] sts rem. K 12 rows. Cast off. With carriage at right, unravel nylon

cord over 20 [20, 22, 26, 26] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at

right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 76 [76, 78, 82, 82] sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of next and every foll 5th [5th, 4th, 4th, 4th] row until there are 86 [86, 90, 94, 94] sts. K 1 row. RC shows 24. Remove card. Insert card 2 and lock on first row. Cont in st st. Set RC at 000. Using MC, cont to inc on every 5th [5th, 4th, 4th, 4th] row from previous inc until there are 88 [88, 94, 98, 98] sts. K 4 [4, 1, 1, 1] rows. RC shows 8. Release card and cont in Fair Isle patt 2. Cont to inc on every 5th [5th, 4th, 4th, 4th] row from previous inc until there are 140 [140, 146, 150, 150] sts. K 9 [9, 32, 32, 32] rows. RC shows 143. Cast off.

NECKBAND

Join right shoulder seam. Push 150 [150, 154, 162, 162] Ns to WP. With K side facing, pick up 90 [90, 92, 96, 96] sts around front neck edge and 60 [60, 62, 66, 66] sts around back neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 34 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully

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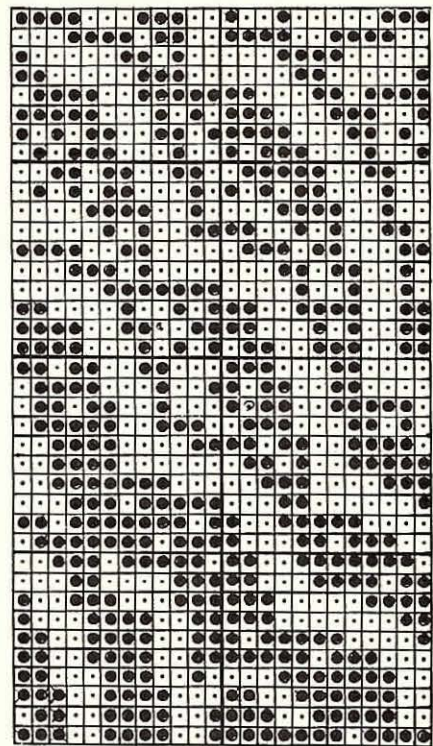
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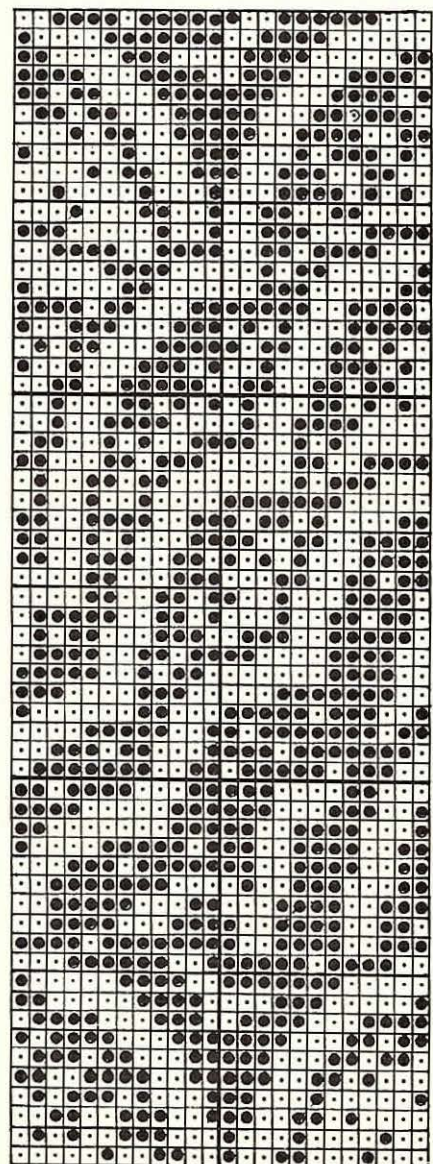
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1817



Join so that design is continuous



CLOUD FABRIC

INSPIRATIONS

THROUGH THE AGES

ART DECO

Last month Iris's inspiration came from the Art Nouveau style of surface decoration. This month she uses the 'Art Deco' period as a basis for her designs.

Iris Bishop

PERIOD DESIGNS

The 'Art Deco' period of design was inspired by a wide range of influences, from the brilliant 'jazz' images to the exotic discoveries of Tutankhamun's tomb. As with Art Nouveau, decoration was very linear and graphic in style. I

have used the outlines of a cloud formation to create a rich geometric pattern, and simple geometric motifs for a border design which can also be used as an all-over pattern.

YARNS AND COLOURS

Colours can be muted, or

bright and exotic, according to your preference. I have used black and a neutral colour (pewter) for the 'cloud' fabric which is quite subtle, and decorated a few select 'bird' motifs within the pattern with swiss-embroidery, in white and pink. For the 'border' design I have used pewter and white knitted with a fine pink thread to add 'texture' and give a 'marbled' look. Stripes of bright or dark colours (I have used black and pink) again echo the style of the period. These designs are also ideal for evening wear, using black (or other dark colour) and metallic or lustrous yarns for the contrast.

CLOUD FABRIC

Knit as a straightforward Fair Isle design, with pewter (or light colour) in feeder 1 and black (or dark colour) in feeder 2. As an optional extra, swiss-embroider a few of the 'bird' motifs, as illustrated, to give the illusion of a much larger design than 24 stitches.

BORDER DESIGN

Knit border design (22 rows) in Fair Isle, with white (or light colour) in feeder 1 and dark colour in feeder 2. To repeat the design to create an all-over pattern, as illustrated, knit 2 rows pink and 2 rows black (or other contrast colours) in plain knitting, between repeats.



8

